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ABSTRACT

This study examines the frequency and nature of substance use in the most popular movie rentals and songs of 1996 and 1997. The intent was to determine the accuracy of public perceptions about extensive substance use in media popular among youth. Because teenagers are major consumers of movies and music, there is concern about the potential for media depictions of tobacco, alcohol, and illicit drugs to encourage use. For instance, portrayals that tend to legitimize, normalize, trivialize, or glorify substances might suggest to young people that this behavior is without negative consequences. Findings reveal that 98 percent of movies studied depicted illicit drugs, alcohol, tobacco or over-the-counter/prescription medicines. The major finding from the song analysis is the dramatic difference among music categories, with substance references being particularly common in Rap. Illicit drugs were mentioned in 63 percent of Rap songs versus about 10 percent of the lyrics in the other categories. Neither movies nor music provided much information about motives for substance use; however, the two media depicted the consequences quite differently, especially for illicit drugs. Study argues that careful examination of media content is a crucial first step in determining what role media may play in promoting substance use and abuse. (Contains 21 references and 4 appendixes.) (GCP)

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Substance Use in Popular Movies and Music

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Substance Use in Popular Movies and Music

Table of Contents

Substance Use in Popular Movies and Music 1

Table of Contents i

Executive Summary 1

Illicit Drugs 2

Tobacco and Alcohol 3

Comparing Movies and Music in Equivalent Units of Time 4

Rationale and Background 5

Substance Use Among America's Youth 6

Adolescents, Movies, and Music 6

Previous Studies on Substance Use in Media 7

Theoretical Context 7

Research Methods 9

Samples 9

Movies 9

Music 10

Coding Procedures 10

Movie Content 11

Scenes 12

Major Characters 12

Time Intervals 13

Lyric Content 13

Results 17

General Findings 17

Comparing Movies and Songs 22

Findings Specific to Movies and Songs 24

Movie Findings 24

Among Adults 31

Among Youth 32

Music Findings 36

Appendix A: Adolescents, Movies, and Music A- A-1

Movies and Home Video A- A-1

Music A- A-2

Appendix B: Review of Media Content Analyses: 1980-1998 B- B-1

Annotated Bibliography B- B-3

Appendix C: Movie Sample C- **C-1**

Appendix D: Music Sample D- **D-1**

Composition D-

.....

D-1

Heavy Metal Sample D- **D-1**

Genre Crossovers with Hot-100 D- D-2

Executive Summary

This study examines the frequency and nature of substance use in the most popular movie rentals and songs of 1996 and 1997. The intent was to determine the accuracy of public perceptions about extensive substance use in media popular among youth. Because teenagers are major consumers of movies and music, there is concern about the potential for media depictions of tobacco, alcohol, and illicit drugs to encourage use. For instance, portrayals that tend to legitimize, normalize, trivialize, or glorify substances might suggest to young people that this behavior is without negative consequences. Careful examination of media content is a crucial first step in determining what role media may play in promoting substance use and abuse.

This study examined the 200 most popular movie rentals and 1,000 of the most popular songs from 1996 and 1997. The source for the movie sample selection was the Video Software Dealers Association, which rank orders home video rentals; the music sample was based on song rankings produced by *Billboard, Radio and Records* magazine, and the *College Music Journal*. In order to encompass young people's divergent tastes in music, the sample included top songs from five genres: Country-Western, Alternative Rock, Hot-100 (also referred to as Top-40 or Mainstream), Rap, and Heavy Metal (which includes Hard Rock and Heavy Rock).

Substances included in the study were illicit drugs, alcohol, tobacco, and over-the-counter and prescription medicines. Researchers examined what was used, by whom, how often, under what circumstances, and with what consequences. The study considered whether movies and songs involved substance use as an important theme, contained pro- or anti-use behavior or statements, conveyed limit-setting messages, or associated substance use with positive or negative contexts. Also examined was the extent to which substance use portrayals varied among different types of movies and movies with different ratings.

Findings revealed that 98 percent of movies studied depicted illicit drugs, alcohol, tobacco or over-the-counter/prescription medicines. Alcohol and tobacco appeared in more than 90 percent of the movies and illicit drugs appeared in 22 percent. About one-quarter (26 percent) of the movies that depicted illicit drugs contained explicit, graphic portrayals of their preparation and/or ingestion. Substance use was almost never a central theme, and very few movies ever specified motivations for use. Less than one-half (49 percent) of the movies portrayed short-term consequences of substance use, and about 12 percent depicted long-term consequences. Of the 669 adult major characters featured in the 200 movies,

5 percent used illicit drugs, 25 percent smoked tobacco, and 65 percent consumed alcohol. One or more major characters used illicit drugs in 12 percent of the movies, tobacco in 44 percent, and alcohol in 85 percent.

All movies in which illicit drugs appeared received restricted ratings (PG-13 or R). However, 45 percent of the movies in which illicit drugs were used did not receive specific remarks identifying drug-related content from the Motion Picture Association of America (MPAA). Fifteen movies depicting illicit drug use (albeit briefly), were not identified as such in the Motion Picture Rating Directory, nor were an additional 10 movies that portrayed drug sales or trafficking.

The major finding from the song analysis is the dramatic difference among music categories, with substance references being particularly common in Rap. Illicit drugs were mentioned in 63 percent of Rap songs versus about 10 percent of the lyrics in the other categories. Similarly, alcohol references appeared in almost half of the Rap lyrics, but in 13 percent or fewer of the other genres. In song lyrics that mentioned illicit drugs, marijuana was by far the most frequent of the illicit drugs mentioned (63 percent). In general, 27 percent of the 1,000 songs contained a clear reference to either alcohol or illicit drugs. There were almost no references to tobacco. Substance use formed a central theme in only 2 percent of the songs and substance use was rarely associated with any motivations or consequences. There were few references that could be considered either explicitly pro-use or anti-use.

Neither movies nor music provided much information about motives for substance use. However, the two media depicted the consequences quite differently, especially for illicit drugs. In movies that portrayed drug use, 48 percent showed one or more consequences of drug use. By contrast, 19 percent of the songs that referred to illicit drugs mentioned any consequence.

Following are additional highlights from the study.

Table of Contents

Illicit Drugs

- Illicit drugs appeared in about one-fifth of both movies (22 percent) and songs (18 percent).
- In movies, illicit drug depictions were distributed somewhat evenly across genres: action adventure (10 percent), comedy (13 percent), and drama (18 percent); in music, references to illicit drugs were far more likely to be found in Rap songs (63 percent) than in Alternative Rock (11 percent), Hot-100 (11 percent), Heavy Metal (9 percent), or Country-Western (1 percent).
-
- Illicit drug use was associated with wealth or luxury in 15 percent of the movies in which drugs appeared, with sexual activity in 6 percent, and with crime or violence in 30 percent; illicit drug use was associated with wealth or luxury in 20 percent of the songs in which drugs appeared, with sexual activity in 30 percent, and with crime or violence in 20 percent.
- Fifteen percent of the movies that portrayed illicit drug use contained an "anti-use" statement, and 21 percent depicted a refusal to offers of illicit drugs; 6 percent of these songs contained an anti-use statement and 2 percent portrayed a refusal of an offer to use.
- Consequences of illicit drug use were depicted in about half (48 percent) of the movies in which they appeared and in about one-fifth of the songs (19 percent).
- In movies depicting illicit drugs, marijuana appeared most frequently (51 percent), followed by powder cocaine (33 percent), hallucinogens, heroin or other opiates, and miscellaneous

others (each 12 percent) and crack-cocaine (2 percent); in songs referring to illicit drugs, marijuana appeared most frequently (63 percent), followed by crack-cocaine (15 percent), powder cocaine (10 percent), and hallucinogens, heroin or other opiates, and miscellaneous others (4 percent each).

Table of Contents

Tobacco and Alcohol

- Alcohol appeared in 93 percent of the movies and 17 percent of the songs; tobacco appeared in 89 percent of the movies but only 3 percent of the songs.
- In movies, tobacco and alcohol use were consistent across movie genres, with each substance appearing in more than 80 percent of action adventures, comedies, and dramas.
- In songs, tobacco and alcohol appeared most frequently in Rap music. Seven percent of Rap songs contained a tobacco reference; Alternative Rock was next at 4 percent; and all others were below 2 percent. Alcohol appeared in 47 percent of Rap songs; no other genre rose above 13 percent.
- Alcohol use was associated with wealth or luxury in 34 percent of the movies in which it appeared, with sexual activity in 19 percent, and with crime or violence in 37 percent; alcohol use was associated with wealth or luxury in 24 percent of the songs in which it was referenced, with sexual activity in 34 percent, and with crime or violence in 13 percent.
- Of the movies portraying alcohol use, 9 percent contained an anti-use statement and 14 percent depicted a refusal of an offer of alcohol; of the songs, 3 percent contained an anti-use statement and 5 percent a refusal of an offer of alcohol.
- Consequences of alcohol use were depicted in 43 percent of movies and in 9 percent of songs.

Table of Contents

Comparing Movies and Music in Equivalent Units of Time

The preceding results show the differences in the frequency of substance use portrayals between movies and songs. However, since songs are only a few minutes in length and movies often last 2 or more hours, another useful comparison was made by dividing the movies into 4,372 segments of 5 minutes and equating these shorter intervals to songs. This approach provides a more accurate comparison of the frequency of substance references in equivalent time periods of movie viewing or music listening.

- Song lyrics contained a greater concentration of illicit drug references than did 5-minute movie segments. Illicit drugs appeared in nine times more songs (18 percent) than 5-minute movie segments (2 percent).
- The difference between the frequency of alcohol references in movies and songs was reduced. Alcohol appeared in about half as many songs (17 percent) as 5-minute movie segments (31 percent).

Table of Contents

Rationale and Background

This research on substance use in popular movies and music was prompted by two facts: that substance use and abuse constitute a serious problem among America's youth, and that American teenagers are heavy consumers of motion pictures and popular music. Also influencing the study were widely held public perceptions that media content incorporates a great many messages and images related to substance use, and that it plays a significant role in the creation and perpetuation of America's substance use problem. Documenting the frequency and nature of substance use portrayals in movies and music is a necessary first step toward understanding the possible connection between symbolic media representations of substances and real-world substance use.

It is important to acknowledge that the mere existence of a certain type of media portrayal does not ensure that audiences will be influenced by it. The ultimate effects of media exposure depend on multiple factors: how individuals interpret messages, the extent to which the messages are contradicted or supported by other sources, the dynamics of parent-child interaction, peer influence, social and cultural background, and so forth. Still, if it is true that substance use appears frequently and is portrayed positively in movies and music, then it is reasonable to hypothesize that these portrayals may be influencing young people to use alcohol, tobacco, and illicit drugs.

On the other hand, if substances are portrayed relatively rarely in movies and music lyrics, or if they are depicted in ways that deglamorize or otherwise discourage use, then it makes little sense to attribute any of society's substance abuse problems to the media. Equally important, if movies and music do contribute to the problem—that is, if they legitimize, glamorize, or otherwise promote the use of substances—then, logically, they could also help solve the problem by depicting substance use realistically with consequences, or as deviant, unglamorous, and socially unacceptable. In other words, although a variety of other factors may alter the size and nature of media effects, media content clearly matters.

Table of Contents

Substance Use Among America's Youth

Beyond question, the U.S. faces an epidemic of underage and illegal substance use. In 1997, more than 54 percent of U.S. high school seniors had used an illegal drug at least once, as had more than 29 percent of eighth graders. Among adolescents ages 12 to 17, the average ages of first use of marijuana, cocaine, and heroin were 13.7, 14.7, and 14.4 years, respectively. Youth tobacco smoking rates are higher now than at any time in the past 17 years. Two-thirds of U.S. high school students have tried cigarettes and more than one-third currently smoke. Every day another 3,000 American children and teenagers become regular smokers.

Alcohol consumption among adolescents remains at unacceptably high levels. More than 80 percent of U.S. high school students have tried alcohol; in 1997, more than 31 percent of 12th graders, 25 percent of 10th graders, and 14 percent of 8th graders claimed to have consumed five or more alcoholic drinks in the preceding 2 weeks. Perhaps most disturbing, among 12- to 17-year-olds who exhibit no other problem behaviors, those who have used marijuana, alcohol, or cigarettes in the past month are 17 times more likely to consume illegal drugs such as cocaine, heroin, or LSD than those who have not used these drugs.

Table of Contents

Adolescents, Movies, and Music

Movies and music are extremely popular among adolescents (see Appendix A). Although teens make up only 16 percent of the U.S. population, they account for 26 percent of all movie admissions. Ninety percent of 12- to 20-year-olds report going to movies at least occasionally, and their viewing is not limited to theaters. Sixty-three percent of 9- to 17-year-olds watch at least one rented video per week. Watching videos is one of America's favorite leisure time activities, with video revenues almost triple that of theatrical box office receipts.

Popular music is the backdrop for much of adolescent life. Teenagers name music listening as their most preferred non-school activity. Moreover, when attention is paid to "background" listening (listening while working, doing homework, driving, etc.), estimates of adolescents' exposure to music average as high as 4 to 6 hours daily. Recording industry figures indicate that 87 percent of all Rock music sales, 65 percent of Hot-100, 90 percent of R&B and Rap, and 64 percent of Country-Western are accounted for by people age 24 and under.

Table of Contents

Previous Studies on Substance Use in Media

Of the systematic reviews of the frequency of substance use portrayals in media published since 1980, almost all have focused on television (17 studies); only four have looked at movies, and music lyrics have been ignored. For the most part, content analyses have concentrated exclusively on alcohol or tobacco. Illicit drugs have received little attention (two studies), and only one study looked at all three substances simultaneously (see Appendix B). Most studies have examined media portrayals simply by reporting the percentage of programs or movies in which a substance appears or is "consumed." Few studies have attempted to examine the deeper issues explored in this research, such as the types of characters involved in substance use or the consequences attached to use.

Table of Contents

Theoretical Context

A long tradition of empirical research documents the extent to which people's beliefs, attitudes, and

behaviors are influenced as a function of the frequency with which media portray particular behaviors, their prevalence within specific populations or contexts, and such elements of the portrayal as motives, consequences, and setting. In particular, cultivation theory argues that audiences perceive behaviors portrayed frequently in the media (e.g., crime, violence, social deviance), as typical or normal and therefore more acceptable. For instance, a recent study of high school students found that frequent talk show viewers dramatically overestimated the frequency of high-risk behaviors, such as teen sexual activity, teen pregnancy, and running away from home. Accordingly, one goal of this study was to determine the frequency with which movies and music lyrics portray substance use behavior, including the proportion of adults and youth, males and females, and antagonists and protagonists who consume illegal drugs, tobacco, or alcohol.

Social learning theory also provided guidance for the study. According to this theory, media messages influence young people by providing explicit, concrete "models" for behaviors (e.g., smoking marijuana), attitudes (e.g., taking an anti-drug point of view), and feelings (e.g., fearing the effects of drug use). Whenever a child or adolescent encounters a media depiction or portrayal as in a movie or song, the potential exists for the behavior to be imitated. Research on social learning theory also demonstrates that the likelihood of imitation depends on the context surrounding the portrayal, particularly consequences attached to the behavior. Generally, perceived negative consequences (e.g., someone dying of an overdose) decrease the probability of a modeling effect, and perceived positive consequences (e.g., gaining social acceptance by drinking at a party) increase the probability.

Further, young audience members are more likely to learn and imitate behaviors performed by attractive, successful, or powerful role models or associated with positive outcomes such as approval, money, power, romance, and sex. Interestingly, even the absence of a negative outcome—such as when a teen character is not punished for using drugs—often has the same influence as an explicit positive consequence or reward. Thus, a second goal of this study was to describe the contexts in which substance use occurs.

Table of Contents

Research Methods

Samples

The samples for this content analysis consisted of the 200 most popular movie rentals and 1,000 of the most popular songs from 1996 and 1997.

Table of Contents

Movies

The Video Software Dealers Association rank-ordered list of home video rental income identified the

200 most popular movies for 1996 and 1997. Nine movie titles appeared in the top 100 for both years. In these cases, the titles remained in the year in which they ranked highest, and alternate titles were selected (beginning at rank 101) in order to derive a sample of 100 different movies for each year (see Appendix C). To simplify sample descriptions and analyses, movies were categorized into three genres: action adventure (30 percent); comedy, including romantic and dark/macabre comedies (35 percent); and drama (35 percent).

The sample included films with Motion Picture Association of America (MPAA) ratings: G (2 percent), PG (17 percent), PG-13 (33 percent), and R (48 percent). The Motion Picture Rating Directory, published by the MPAA's Classification and Rating Administration, noted drug-related content in 20 of the 200 movies. The absence of trade association data specific to teenage audiences, and the proportion of R-rated movies in this sample, raises some question about young audiences' exposure to the movies included in this study. According to recent teenage audience data, this study includes all 20 of the most popular video rentals among teenagers for 1997, some of which were R-rated. The audience data suggest that some R-rated videos in this sample drew between 4 percent and 35 percent of the teenage audience (1.2 to 10.9 million). Since no movie, no matter what the rating, drew more than 36 percent of the teenage audience surveyed, it is reasonable to conclude that young people's exposure to R-rated movies in this study is relatively high.

Table of Contents

Music

Because adolescents tend to listen to particular types of music rather than simply to music in general, the songs in the music sample were distributed evenly among five favorite genres (see Appendix D): Country-Western; Alternative Rock; Hot-100 (or Top-40); Rap; and Heavy Metal.

Just as with the video sample, considerable yearly and genre "crossover" of titles complicated the picture. For example, several hits that made the top 100 in Rap for 1996 also made the top 100 for 1997. In addition, a number of songs appeared on the charts for more than one genre. To ensure a total of 1,000 unique titles overall, alternates from the charts were selected when crossover occurred (see Appendix D for explanation).

Music industry charts were used to establish the lists of top songs for the various categories. For four of the music genres—Country-Western, Hot-100, Alternative Rock, and Rap—the year-end rankings from *Billboard* magazine were used to establish the sample (*Billboard* uses the term "Modern Rock" to refer to Alternative Rock music). Since *Billboard* does not publish a Heavy Metal or Heavy Rock chart, a hybrid list was constructed by combining year-end singles from *Radio & Records Magazine's* "Active Rock" chart and selections from *College Music Journal's* top "Loud Rock" albums (for further explanation see Appendix D).

Table of Contents

Coding Procedures

Describing substance portrayals in movies, which are visual and verbal, and music lyrics, which are only verbal, required different procedures. Specially trained coders watched all 200 movies or read the lyrics

of all 1,000 songs included in the study, paying particular attention to the following:

- Alcohol (beer, malt liquor, wine/champagne, hard liquor/mixed drinks, including fictional name brands).
- Tobacco (cigarettes, cigarillos, cigars, pipes, chewing tobacco, including fictional name brands).
- Illicit drugs (controlled substances, such as marijuana, cocaine, crack cocaine, heroin, PCP, crank, LSD).
- Over-the-counter medicines (legally purchased, such as aspirin, diet pills, antacids, laxatives, cough and cold serums, nicotine gum/patches).
- Prescription medication (self-administered prescription medicines, such as sleeping pills, muscle relaxants, anti-depressants, pain relievers).
- Inhalants (legal, ordinary household products used for the purpose of getting high, such as paint thinner, glue, lighter fluid, spray paint, aerosols, helium and laughing gas, also used to propel commercial whipping cream).
- Unidentified pills (any pills or capsules of unknown origin or purpose).

Coders were instructed to ignore medicines administered to patients by medical personnel in a hospital or other settings. Also excluded were fictitious drugs and substances with unrealistic, seemingly impossible effects, such as transforming one character into another, or permitting a character to experience other people's memories.

Table of Contents

Movie Content

All content analyses are fundamentally concerned with counting and describing particular content. In this study, counting procedures differentiated *substance use* from *substance appearance*. *Substance use* included explicit portrayals of consumption (drinking alcohol, lighting up or puffing on a cigarette, snorting cocaine, injecting drugs, swallowing pills), and depictions that implied consumption, such as buying, ordering, accepting, or possessing alcohol, tobacco, or other substances. *Substance appearance* was noted whenever substances or related paraphernalia (references to brands of alcohol, tobacco, or over-the-counter medicines, generic bar or cocktail signs, ashtrays, syringes, and the like) were seen, absent any indication of use. In either case, the counting procedure provided a conservative estimate of substance use, since it did not include every verbal reference. For example, a conversation between two characters recalling some past substance-use episode ("Boy, did I tie one on last week") was not coded.

In addition to counting the proportion of movies in which substances appeared, coding procedures attempted to describe dominant messages about substance use. Specifically, coders identified whether movies:

- Involved substance use or trafficking as important themes.
- Conveyed pro-use messages by expressing desire or longing, or advocating positive attributes of substances and their use.
- Modeled anti-use behavior by including characters that expressly refused offers to drink, smoke, or take drugs, or by statements that emphasized rules that govern use or characterize use or users in negative ways.
- Conveyed limit-setting messages that restricted where, when, and how often alcohol, tobacco, and illicit drugs were consumed.

- Associated substance use with positive (e.g., parties, humor) or negative (e.g., crime or violence, rape, risky behaviors) contexts.
- Depicted consequences of substance use to self or others that are short-term (closely linked, brief outcomes) or long-term (removed in time, enduring).

Consequences included any outcomes linked to substance use that showed what can happen to the body when substances are consumed (e.g., coughing, vomiting, blurred vision), or other significant outcomes such as social disapproval, physical harm, or arrest. Coders indicated whether consequences pertained to substance users and/or others (e.g., a woman is beaten when her husband has too much to drink).

The process of counting and describing movie content was applied to several distinct elements: the movie as a whole (as explained above), particular kinds of scenes, major characters, and 5-minute time intervals.

Table of Contents

Scenes

A closer examination of substance use portrayals was provided by a detailed analysis of two types of scenes: 1) those depicting illicit drug use by any character, and 2) those depicting substance use by characters known to be under 18 or who appeared to be high school age or younger. Scenes were defined as a series or sequence of dialogue and action at a single location or point in time. These scene analyses examined why substances were used, in what contexts, and with what, if any, consequences. Specifically, coders identified:

- Apparent motivations for use.
- Physical and social settings of use.
- Positive or negative associations with use.
- Short- or long-term consequences of use (to self or others).

Because scenes showing substance use by an underage character and those depicting illicit drug use by any character are not mutually exclusive, a few scenes are included in both sets of results.

Table of Contents

Major Characters

Determining the prevalence of substance use among movie characters required defining a relevant population of characters, and counting who did and did not use illicit drugs, tobacco, and alcohol. Previous studies have estimated prevalence by coding two characters from each movie (the major protagonist and antagonist). This procedure, however, describes a population composed of a disproportionately large number of antagonists and eliminates many characters in significant, potentially influential roles. For purposes of this study, major characters were defined as those with significant screen time and who were essential to the story.

All 748 major characters (adults and youth) were described in terms of role (protagonist vs. antagonist), gender, apparent age group, occupation, ethnicity, and socioeconomic status. In the absence of specific

information about a character's ethnic background, apparent ethnicity was coded. Socioeconomic status (SES) was coded by identifying characters who were obviously well-to-do (high SES) or destitute (low SES). All other characters were coded with a moderate SES.

The prevalence of substance use was determined by calculating the proportion of major characters who used illicit drugs, tobacco, or alcohol. In addition, the number of major characters experiencing consequences of use, attempting to quit, or describing themselves as former users, was noted.

Table of Contents

Time Intervals

Since movies and scenes vary in length (and characters differ in screen time and importance), none of the preceding coding units—movies, scenes, characters—is ideally suited to studying the frequency of substance use within movies. Rather, this goal is best served by defining and employing a standard coding unit that remains constant from one movie to the next. Therefore, the frequency of substance appearance was described for all 5-minute intervals of the movies, a procedure that is typical of other content analyses identified in Appendix B. The presence or absence of illicit drugs, alcohol, tobacco, and other legal drugs was coded for each 5-minute interval, beginning with the audio and/or video that uniquely identified each movie (typically, after the credits for production/distribution studios) and ending when final credits rolled.

Table of Contents

Lyric Content

Coders analyzed written transcripts of lyrics for the presence and nature of substance references. The coding process was similar in many respects to that used for movies, as substances of interest were identical and many of the variables overlapped, at least in broad conceptual terms. The different nature of the two media, however, led to certain differences in both coding procedures and variables.

Because lyrics contain no visual information and generally lack the narrative structure, time element, and identifiable cast of characters contained in movies, the basic unit of analysis was the complete lyric. Nothing in the music analysis corresponded to the separate analysis of movies according to scene, time interval, and characters. No attempt was made to analyze the demographic characteristics of individuals. In addition, the complete reliance on verbal cues in the analysis of song lyrics precluded the examination of physical settings, location of the "action," the historical time frame, and so on.

Conversely, the nature of contemporary popular music and youth culture led to the inclusion of certain issues for the music analysis but not for movies. For example, based on the perceived link between Heavy Metal music and Satanic/occult beliefs, music lyrics were examined for any association between such beliefs and substance use.

The first task in the analysis of lyrics was simply to identify any verbal references to illicit drugs, alcohol, or tobacco. Given the ever-changing slang that characterizes both popular music and the drug culture, this process was not as simple as it may sound. Whereas many of the substance-related terms encountered in music are obvious ("champagne," "marijuana," "stoned," "cigarette," and so on), it is

difficult to interpret contemporary slang terms. Marijuana, for instance, goes by a variety of street names—"blunt," "chronic," "ganja," "lah lah," "Phillies," "sinsemilla," and "Thai," to name a few. This problem was addressed by employing coders familiar with popular music and its terminology and by consulting published sources (many on the World Wide Web) and experts in the music and substance abuse treatment communities.

Substance references were recorded at several different levels:

- Figurative use of language (e.g., "I'm high on you").
- Mention of places or activities often or almost always associated with substance use ("painting the town," "bar-hopping").
- Literal references to substances or their use ("I'm drinkin' tonight").

Literal references were further broken down into substance categories (illicit drugs, alcohol, tobacco) and specific substances within those categories, then judged in terms of whether they were:

- "Wallpaper" references in which terminology appears but is not associated with past, present, or intended use ("the girl on the Budweiser billboard").
- Behavior or attitudes related to past, present, or intended use—that is, references made in the "normal" context of consumption ("I got wasted last night").

These categories and distinctions are not mutually exclusive; many songs contained figurative and literal mentions, wallpaper references, and actual use.

For each identified substance, a variety of contextual issues were examined. As with the movie coding, lyrics were examined for references to dealing or trafficking, pro-use and anti-use messages, refusal behavior, limit setting, brand information, motivations, consequences, and associations with use. Motivations and consequences were broken down into specific types. Motivations included peer pressure, mood management (cheering up), relief of troubles or depression, and addiction or craving. Consequences were scored on a 5-point scale ranging from 1 (very negative) to 5 (very positive), with 3 being neutral. In addition, lyrics were examined for consequences within each of these separate categories: mental, emotional, physical, social, legal, monetary/material.

Lyrics were coded for references to intoxication, expressions of a desire to quit use or seek treatment, and condemnation of the effects of substance use on the community at large. They were also reviewed for the presence of associations with sex/romance, rape, violence and crime, driving or other high-risk behaviors, images of wealth or luxury, expressions of bravado or power, and suicide. At the end of the process, coders were asked to consider the lyric as a whole and to judge, on the 5-point scale, whether the portrayal or image of substances or their use was positive or negative.

Table of Contents

Results

Substance Use in Popular Movies and Music explored the frequency and context of tobacco, alcohol, and legal and illicit drugs in the most popular home video rentals and music recordings of 1996 and 1997. Key questions asked in the study were: How do popular movies and songs portray these substances? How often is their use depicted? Who uses and in what context? What are the motivations and consequences?

It is important to note that *substance use* was differentiated from *substance appearance* in the analysis of movies. *Substance use* included portrayals of actual consumption or implied consumption; *appearance* was noted when substance related signs or paraphernalia (billboard ads, ashtrays, cocktail glasses, liquor bottles, syringes) were seen.

The movie analysis examined movies as a whole, scenes, characters, and time intervals. These intervals, 5-minute segments from the films, enabled an analysis of the frequency with which illicit drugs, tobacco, and alcohol appeared within movies of different lengths. They also provided more equivalent units of time so that comparisons could be made between individual songs and movies.

This section begins with some general findings that compare how movies and music treated substances.

Table of Contents

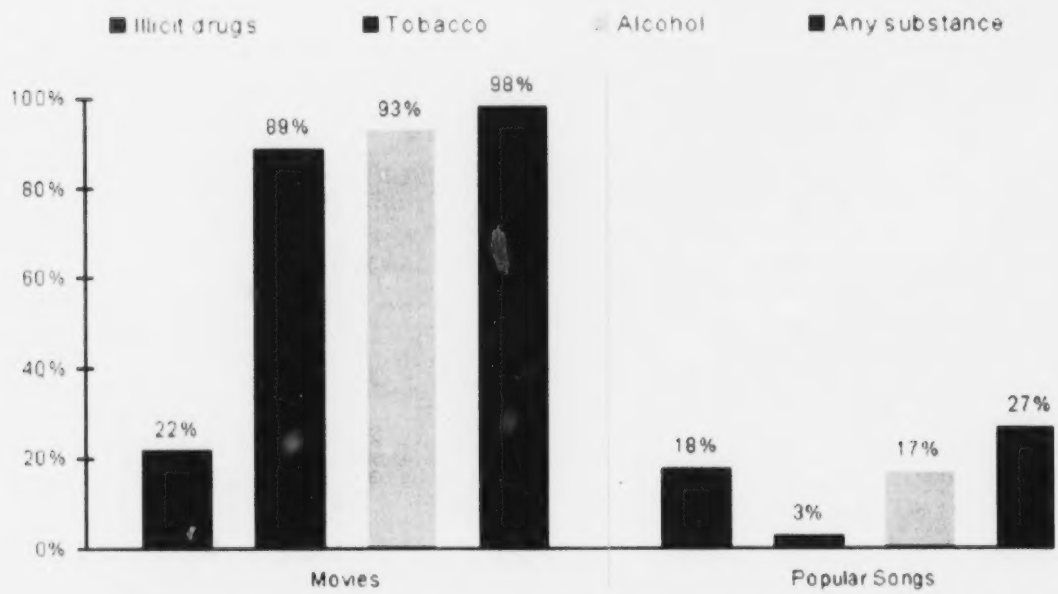
General Findings

A. What proportion of movies and songs depict substances?

1. Movies were almost four times as likely as music lyrics to depict substances of some kind (98 percent v. 27 percent, respectively). (Figure 1)
2. Alcohol (93 percent) and tobacco (89 percent) were about four times more likely than illicit drugs (22 percent) to appear in movies; alcohol (17 percent) and illicit drugs (18 percent) were over six times more likely than tobacco (3 percent) to appear in songs. (Figure 1)
3. Alcohol and tobacco appeared in almost all movies (93 percent and 89 percent); illicit drugs appeared in over one-fifth (22 percent). Alcohol and illicit drugs appeared in just under 20 percent of all songs; tobacco was almost non-existent (3 percent). (Figure 1)

Figure 1

Substance Appearance in Popular Movies and Songs



Percentages reflect the number of movies (200 total) and songs (1,000 total) in whic substances appeared, whether or not they were used.

B. When illicit drug use is depicted in movies and in songs, with what is it associated? (Figure 2)

Percentages are based on the 33 movies in which illicit drug use appeared and the 156 songs in which illicit drug use was mentioned.

1. Illicit drugs were associated with wealth or luxury in 15 percent of movies and 20 percent of songs.
2. Sexual activity was associated with illicit drugs in 6 percent of movies and 30 percent of songs.
3. Crime and violence occurred with illicit drugs in about 30 percent of movies and 20 percent of songs.
4. Movies were more likely than music to mention consequences of illicit drug use (48 percent vs. 19 percent).
5. Anti-use statements for illicit drugs were more common in movies (15 percent) than in songs (6 percent). Refusal to take illicit drugs when offered was also more common in movies (21 percent) than in songs (2 percent).

C. When alcohol use is depicted in movies and songs, with what is it associated? (Figure 3)

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Percentages are based on the 183 movies that portrayed alcohol use and the 149 songs that mentioned alcohol use.

1. Wealth or luxury were associated with alcohol in about one-third of movies (34 percent) and in about one-fourth of songs (24 percent).
2. Sexual activity was associated with alcohol in 19 percent of movies and 34 percent of songs.

3. Crime or violence occurred along with alcohol consumption in more than one-third of movies (37 percent) and in 13 percent of songs.
4. Drinking alcohol was more typically associated with consequences in movies than in songs. Forty-three percent of movies, but few songs (9 percent), depicting alcohol use mentioned consequences.

Based on the 33 movies and 156 songs that portrayed illicit drug use.

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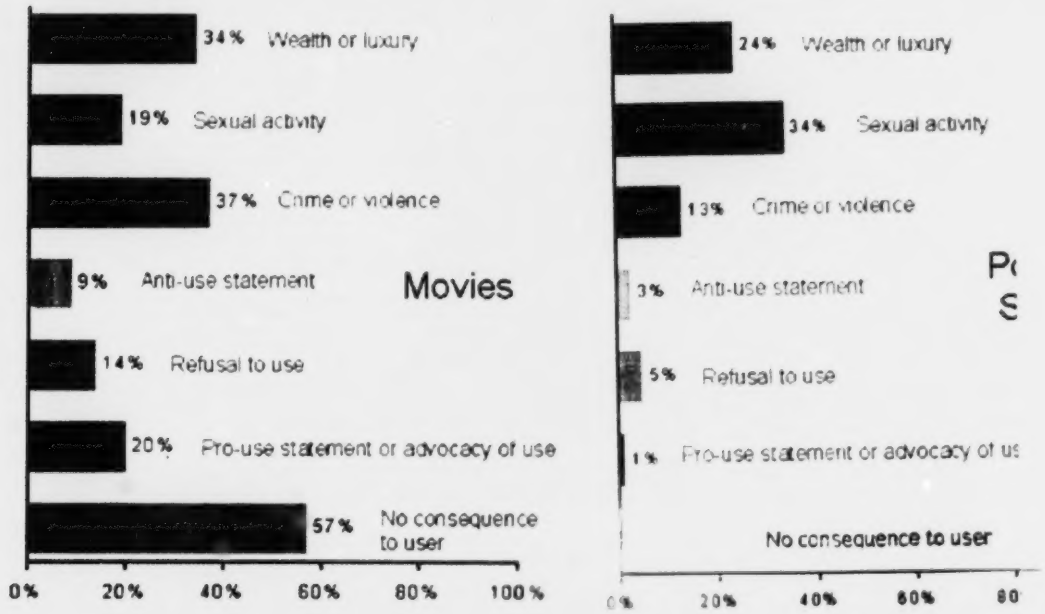
Figure 3

Percentage of Movies and Songs Associating Alcohol Use V


34% Wealth or luxury
19% Sexual activity
37% Crime or violence
9% Anti-use statement
14% Refusal to use
20% Pro-use statement or advocacy of use
57% No consequence to user
Movies
0% 20% 40% 60% 80% 100%
24% Wealth or luxury
34% Sexual activity
13% Crime or violence
3% Anti-use statement
5% Refusal to use
1% Pro-use statement or advocacy of us
No consequence to user
0% 20% 40% 60% 80

Based on the 183 movies and 149 songs that portrayed alcohol use.

5. Anti-use statements seldom appeared in either movies or songs depicting alcohol. Nine percent of movies and 3 percent of songs contained anti-use statements; 14 percent of movies and 5 percent of songs depicted refusals to offers of alcohol.

Table of Contents

Comparing Movies and Songs

At first glance, the preceding results appear to show large differences in the frequency of substance use portrayals between movies, where substances appeared often, and the lyrics of popular songs, in which substances appeared considerably less often. Illicit drugs appeared in about one-fifth of the movies, and alcohol and tobacco in almost all. Illicit drugs and alcohol also appeared in about one-fifth of the lyrics, but references to tobacco were virtually non-existent.

However, it should also be noted that individual songs are only a few minutes long, while movies often last 2 hours or more, raising a legitimate question about whether a single drug reference in a brief song should be compared with a single drug reference in an extended film. This time difference was taken into account by dividing movies into 5-minute segments (still somewhat longer than most popular songs) and comparing these shorter intervals to songs. Analysis using this method produced a very different pattern of results, showing that the prevalence of alcohol in songs was higher than it had

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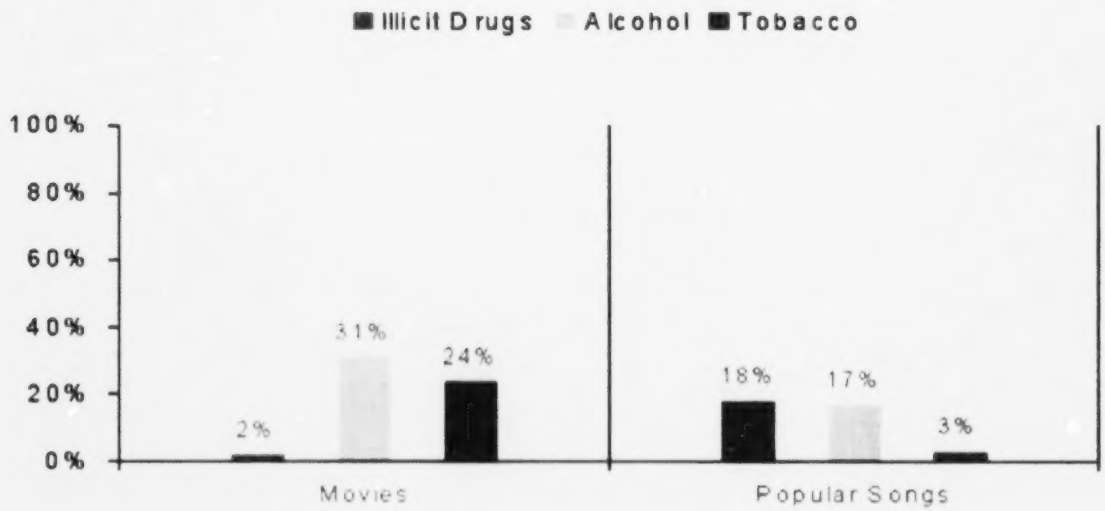
originally appeared and that song lyrics contained a greater concentration of illicit drug references than movies (see Figures 1 and 4). Specifically, when 5-minute movie segments were compared with songs:

- Illicit drugs appeared nine times more frequently in lyrics (18 percent) than in 5-minute movie segments (2 percent).
- Alcohol appeared almost twice as often in movie segments (31 percent) as in songs (17 percent).
- Tobacco appeared eight times as frequently in movie segments (24 percent) as in songs (3 percent).

Considering that young people are likely to listen to at least 25 to 30 hours of music a week, the results indicate they may easily encounter 40 or 50 songs with alcohol or illicit drug references in that time.



In order to measure the concentration of substance appearances within movies, each movie was divided into 5-minute segments, and each segment examined separately for substances. The height of the columns above represents the percentage of all 5-minute movie segments (4,372) or songs (1,000) that contained a substance appearance. The 2% above therefore means that illicit drugs appeared one or more times in the 4,372 movie segments. The percentages refer to the intervals, not the number of appearances.

Table of Contents

Findings Specific to Movies and Songs

Because the nature of movies (audio-visual) and song lyrics (verbal), as well as the frequency and nature of substance use depicted in each, are so fundamentally different, the findings for the two media, for the most part, are presented separately.

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In the following pages, text and figures describing the movie analysis specify whether findings pertain to:

- All 200 movies.
- Movies that portray illicit drugs (43), tobacco use (172), or alcohol use (183).
- 5-minute segments of movies.
- Major characters.
- Scenes portraying illicit drug use by any character, major or minor.
- Scenes portraying substance use by characters who appear to be underage.

Results for song lyrics are described at three different levels of analysis:

- All 1,000 songs.
- Approximately 200 songs in each of five genres.
- Songs that refer to illicit drug (156) and alcohol use (149).

Table of Contents

Movie Findings

D. How do movies depict substance use?

Percentages are based on all 200 movies.

1. Few movies were "substance free;" only 5 of the 200 movies portrayed no substance use whatsoever (about 2 percent). Illicit drugs appeared in 22 percent of the movies, tobacco in 89 percent, alcohol in 93 percent, and other legal drugs (prescription or over-the-counter medicines) in 29 percent. (Figure 1) [Types of illicit drugs, tobacco, and alcohol that appeared are presented in Figure 8.]
2. Movies were rarely about substance use. Use constituted an important theme in only 6 percent of the movies.
3. One or more major characters used illicit drugs in 12 percent of the movies, tobacco in 44 percent, and alcohol in 85 percent.
4. Some movies (15 percent) portrayed substance use by characters who appeared to be younger than 18 years old. These characters used illicit drugs in 3 percent of the movies, tobacco in 8 percent, and alcohol in 9 percent.
5. Negative statements about substance use (advocating abstinence or criticizing drinking, smoking, or drug use) occurred in 31 percent of the movies. Eleven percent contained statements about limits on how much, how often, where, or when substances were consumed; most of these comments referred to tobacco.
6. Positive statements about substance use (e.g., expressing longing, desire, or favorable attributes of use) occurred in 29 percent of all movies. Most pro-use statements referred to alcohol.
7. About half (49 percent) of all movies depicted one or more short-term consequences of substance use.
8. Only 7 percent of movies depicted long-term consequences; an additional 5 percent included dialogue from which long-term consequences could be inferred (e.g., references to alcoholism or to characters who overdosed).

E. How often are movies rated for substance content?

Percentages are based on 38 G and PG movies, 65 PG-13 movies, and 97 R-rated movies.

1. All movies in which illicit drugs appeared received restricted ratings (PG-13 or R). However, only half of the movies (55 percent) in which illicit drugs were used received specific remarks for drug-related content. Fifteen movies depicting illicit drug use (albeit briefly) were not identified as such in the Motion Picture Rating Directory, nor were an additional 10 movies that portrayed drug sales or trafficking.
2. Illicit drugs appeared in 33 percent of the movies rated R, 17 percent of those rated PG-13, and in no movie with a G or PG rating.
3. Illicit drugs were used in 20 percent of the movies rated R and 17 percent of those rated PG-13; they were not used in G or PG movies. (Figure 5)
4. Tobacco was used in 79 percent of G or PG movies, 82 percent of PG-13 movies, and 92 percent of R-rated movies. (Figure 5)
5. Alcohol was used in 76 percent of G or PG movies, and in virtually all PG-13 (97 percent) and R-rated movies (94 percent). (Figure 5)

F. To what extent do different movie genres portray substance use?

Percentages are based on 60 action adventures, 69 comedies, and 71 dramas.

1. Illicit drugs appeared in more dramas (30 percent) than action adventures (17 percent) or comedies (17 percent).
2. Illicit drugs were used in 10 percent of action adventures, 13 percent of comedies, and 18 percent of dramas. (Figure 6)
3. Tobacco use was consistently high across the three genres: 83 percent of action adventures, 89 percent of comedies, and 89 percent of dramas. (Figure 6)
4. Alcohol use, like tobacco use, was consistently high across the three genres: 88 percent of action adventures, 93 percent of comedies, and 93 percent of dramas. (Figure 6)
5. Twelve percent of action adventures, 17 percent of comedies, and 20 percent of dramas portrayed characters using over-the-counter or prescription medicines. (Figure 6)

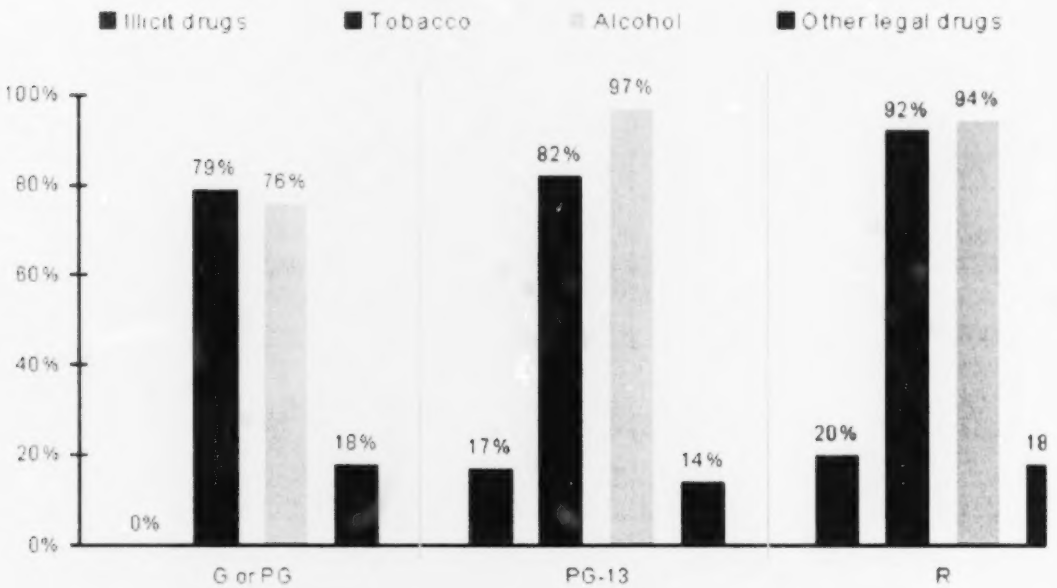
G. How frequently do substances appear within movies?

As noted earlier, in order to compare substance use in movies of different lengths, the movies were first divided into 5-minute intervals, yielding a total of 4,372 intervals. The presence or absence of each substance was recorded for every interval. The proportion of intervals in which each substance appeared was then calculated.

1. Illicit drugs appeared infrequently—in 2 percent of all intervals.
2. Tobacco appeared in 24 percent.

Figure 5

Substance Use in G or PG, PG-13, and R-Rated Movies



Percentages based on 38 G or PG, 65 PG-13, and 97 R-rated movies.

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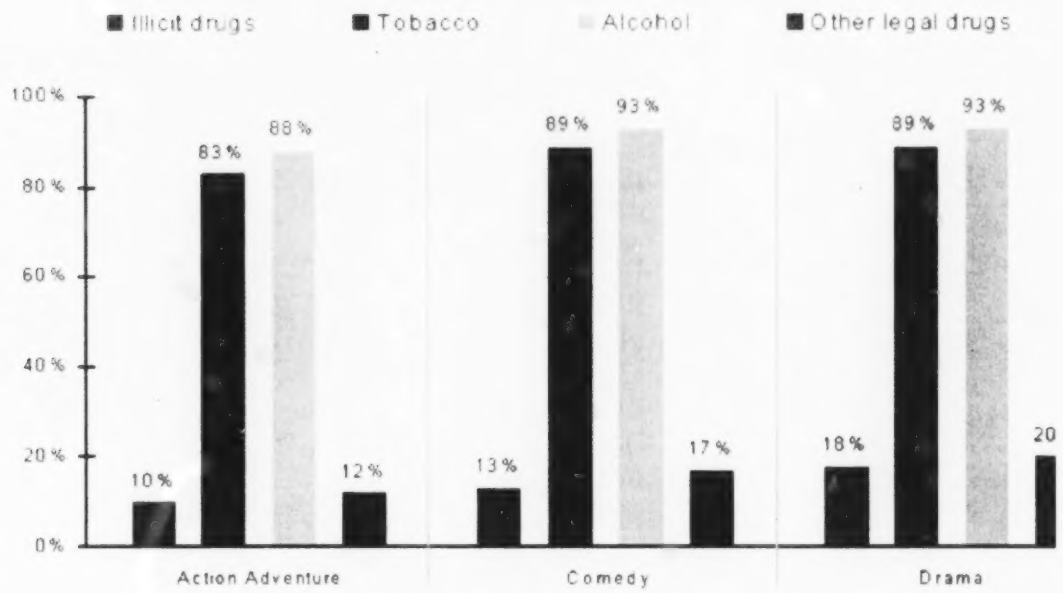
Figure 6
Substance Use in Movies by Genre



Percentages based on 60 Action Adventures, 69 Comedies, and 71 Dramas.

3. Alcohol appeared in 31 percent.
4. Other legal drugs appeared in 3 percent.

Table 1
Frequency of Substance Appearance in Movies by Genre and MPAA Rating

	Genre			MPAA Rating			Overall
	Action Adventure	Comedy	Drama	G/PG	PG-13	R	
Illicit Drugs							
N	10	12	21	0	11	32	43
Average	13%	11%	7%	—	8%	10%	10%
Maximum	26%	44%	17%	—	12%	44%	44%

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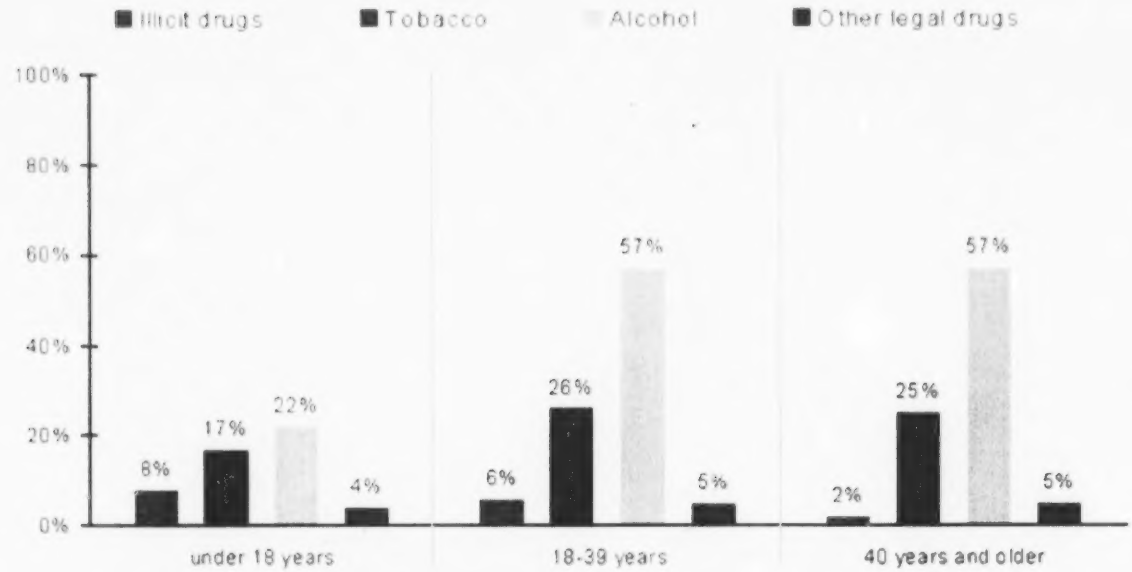
Tobacco							
N	54	60	64	30	56	92	178
Average	24%	25%	32%	25%	24%	30%	27%
Maximum	54%	95%	88%	79%	88%	95%	95%
Alcohol							
N	55	64	67	29	63	94	186
Average	29%	37%	33%	27%	31%	37%	33%
Maximum	90%	80%	100%	80%	80%	100%	100%

Table 1 conveys information about the frequency with which illicit drugs, tobacco, and alcohol appeared in 5-minute movie segments. N indicates the number of movies in which a substance appeared at least once. The Average indicates the likelihood of seeing a substance in any 5-minute interval. The Maximum describes the most pervasive case—the movie in which a substance appeared most often. For example, the numbers in the far right column show that in 43 movies in which illicit drugs appeared, the probability of seeing an illicit drug in any 5-minute segment was low (10 percent); in the worst case, illicit drugs appeared in almost half of the intervals (44 percent).

H. How common is substance use among major characters? (Figure 7)

This section describes the prevalence of substance use—that is, the proportion of major characters that used illicit drugs, tobacco, alcohol, or other substances (such as prescription or over-the-counter medicines). The results are presented separately for adult and young characters.

Figure 7
Substance Use by Age of Major Characters



Percentages based on 79 major characters under 18 years, 473 characters between 18 and 39, and 196 characters 40 and older.

Table of Contents

Among Adults

Of the 669 adult major characters, most were male (67 percent), between ages 18 and 39 (71 percent), and middle class (69 percent). The majority were white (81 percent), followed by African American (13 percent), Latino (3 percent), Asian (2 percent), and other groups (less than 1 percent). Only 21 percent occupied the role of antagonist or villain; the remainder were coded as protagonists.

1. Thirty-three adult characters (5 percent) used illicit drugs, 25 percent smoked, 65 percent consumed alcohol, and 5 percent used other substances.
2. Characters consumed more than one substance (often at the same time): 70 percent who smoked also drank alcohol; 85 percent who used illicit drugs also used tobacco or alcohol.
3. Few major characters described themselves as having quit or having tried to quit using illicit drugs, alcohol, or tobacco. Five characters described themselves as former drug users and one quit a drug habit during the movie. Five characters described themselves as former drinkers and three as former smokers. One character attempted to quit smoking (and she failed).
4. More white than African-American characters used illicit drugs in these movies. Although African Americans represented a small portion of all major characters, their proportional illicit drug use

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was higher (10 percent) than among white characters
(5 percent). Use by characters of other ethnic groups was not portrayed.

5. Illicit drug use was more prevalent among characters with low socioeconomic status (18 percent) than middle (4 percent) or high socioeconomic status (5 percent), and more prevalent among adults under 40 than among older adults (6 percent v.
2 percent).
6. Illicit drug use was unrelated to gender or role; drug users were as likely to be male as female, protagonist as antagonist.
7. Smoking was more prevalent among men than women (28 percent v. 21 percent) and more prevalent among antagonists than protagonists (38 percent v. 22 percent).
8. Smoking was more common among characters with low (36 percent) and high socioeconomic status (31 percent) than middle (23 percent) but unrelated to characters' age or ethnicity.
9. Alcohol consumption was more prevalent among characters with lower (55 percent) and middle socioeconomic status (54 percent) than with high (44 percent). Alcohol use was unrelated to characters' gender, age, ethnicity, or role.
10. Drinking and smoking "on the job" was not uncommon—19 percent of characters who used alcohol and 42 percent of those who used tobacco did so at their workplace or while "on duty."
11. Forty-two percent of major characters who used illicit drugs, 7 percent who smoked, and 16 percent who drank experienced some consequence of their use.

Table of Contents

Among Youth

The 79 major characters who appeared to be under 18 were primarily white (85 percent), middle class (71 percent), and protagonists (92 percent). About half of these young characters were female (47 percent).

1. Of the characters who appeared to be under 18, 8 percent used illicit drugs, 17 percent smoked, 22 percent drank alcohol, and 4 percent used other substances. (Figure 7)
2. Of six major characters in this age group who used illicit drugs, five were seen smoking marijuana and one claimed to have used crack.
3. Of the young characters who smoked, 39 percent also drank alcohol. Smoking was slightly more common among girls than boys (19 percent vs. 14 percent); other substance use was unrelated to gender.
4. None of the young characters who smoked marijuana or cigarettes experienced any apparent consequences of their use.
5. Forty percent of the young characters who consumed alcohol experienced one or more consequences from drinking.

I. How do movies portray illicit drug use?

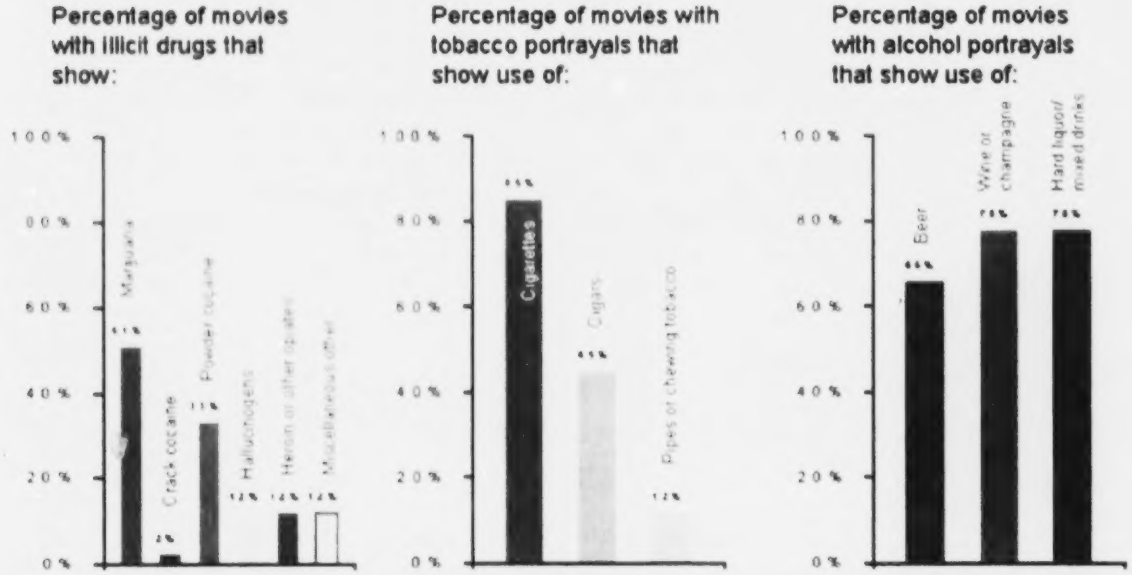
Percentages are based on 43 movies in which illicit drugs appeared or 67 scenes that portrayed illicit drug use by any character.

1. The appearance of illicit drugs was not always synonymous with use. Characters used illicit drugs in 77 percent of the movies in which illicit drugs appeared.
2. Marijuana was found more frequently (51 percent) than any other illegal drug, followed by powdered cocaine (33 percent). Heroin, crack cocaine, and other illicit drugs appeared infrequently. (Figure 8).
3. Few movies emphasized the illegal nature of drug use; only 28 percent associated illicit drugs

with crime or violence.

Figure 8

Types of Illicit Drugs, Tobacco, and Alcohol in Movies



Based on 43 movies in which illicit drugs appeared, 172 movies portraying tobacco use, and 183 movies portraying alcohol use. Percentages sum to more than 100% because multiple substances appeared in the same movie.

4. About one-fourth (26 percent) of the movies contained explicit, graphic portrayals of preparing and/or using illicit drugs. About one-fourth (23 percent) showed characters refusing specific invitations to use.
5. Twenty-six percent portrayed illicit drug use in humorous contexts, 16 percent at parties, and 12 percent in wealthy, luxurious settings.
6. Five movies contained negative statements (advocating abstinence or criticizing illicit drug use) and five contained positive statements about drug use.
7. Marijuana use was portrayed most frequently (in 57 percent of the scenes), followed by heroin or other opiates (18 percent), and powder cocaine (13 percent). The remaining 12 percent of scenes involved a variety of other illicit substances, including crank, crack, LSD, and PCP.
8. Most of the scenes (69 percent) showed illicit drug use by at least one major character.
9. Most scenes (72 percent) portrayed no clear motive for illicit drug use. When a motive was evident, addiction was the reason in 10 percent of the scenes, stress relief or mood management in another 10 percent, and circumstances of the plot in the remaining 8 percent of the scenes.
10. Few scenes (17 percent) showed people using illicit drugs while alone. Most portrayals emphasized the social nature of illicit drug use, more often showing drug use by groups of two or three characters in private rather than at gatherings such as parties or other celebrations.
11. Some scenes associated illicit drug use with risk-taking activities such as crime or violence (22 percent) and driving a car (11 percent). Sexual activity was associated with illicit drug use in 9 percent of the scenes.

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12. One or more consequences of illicit drug use were portrayed in 34 percent of the scenes, typically showing how drug use alters a character's physical or mental state.
13. Few scenes emphasized the illegal nature of illicit drug use; the legal consequences of use (arrest or conviction) were rarely portrayed.

J. How are alcohol and tobacco portrayed on screen?

Percentages are based on 183 movies that depicted alcohol use or 172 movies that portrayed tobacco use.

1. Characters drank hard liquor or mixed drinks in 78 percent of the movies, wine or champagne in 78 percent, and beer in 66 percent.
2. More movies expressed positive statements about drinking alcohol (20 percent) than negative statements (9 percent). In addition, few movies (14 percent) showed characters who refused a drink, and only 6 percent explicitly advocated limits on where, when, or how much alcohol should be consumed.
3. Alcohol consumption was frequently portrayed in positive contexts. About half of the movies depicted alcohol use at parties (49 percent), 24 percent associated its use with humor, and 34 percent with images of wealth.
4. Drinking alcohol was frequently associated with taking risks—crime or violence in 38 percent of the movies, driving a car in 14 percent, and other risky behaviors in 7 percent. It was associated with sexual activity in 19 percent.
5. Characters smoked cigarettes in 85 percent of the movies, cigars in 45 percent, and pipes in 10 percent. Characters chewed tobacco in 2 percent.
6. Positive statements about smoking/smokers occurred infrequently (6 percent). Nearly one-fourth of the movies (22 percent) expressed negative statements about smoking or smokers, but few movies (7 percent) showed characters who refused to smoke.
7. More movies associated smoking with crime or violence (34 percent) than with images of wealth (18 percent), parties (18 percent), or humor (10 percent). Only 5 percent of movies associated smoking with sex.

K. How often does brand information appear in movies?

1. Alcohol brand names were identified in 43 percent of the movies in which alcohol appeared, excluding movies set in the distant past; Budweiser was identified five times more often than any other brand.
2. Cigarette brands were identified in 13 percent of the movies that portrayed tobacco use, excluding movies set in the distant past; Marlboro was identified five times more often than any other brand.

L. How do movies portray substance use by youth?

Percentages are based on all scenes depicting substance use by characters who appeared to be under 18.

1. Twenty-nine movies (15 percent) portrayed substance use by underage characters in 98 different scenes; about half of these scenes involved a major character who appeared to be under 18.
2. Most scenes portrayed young characters smoking cigarettes, drinking alcohol, or both. Characters assumed to be under 18 smoked cigarettes in 51 percent of the scenes (a cigar in one scene), and consumed alcohol (mostly beer) in 46 percent of the scenes. Illicit drug use (marijuana exclusively) was shown in six scenes.

3. Clear motives for young characters' substance use were rarely portrayed. A few scenes conveyed the idea that young people use substances to reduce stress or improve their mood or self-image. Only one scene portrayed use as a result of peer pressure.
4. Few scenes (11 percent) portrayed young people using substances alone. Use was typically a social activity—mostly boys and girls together (59 percent) or a group of boys (35 percent). These social occasions sometimes involved youth sharing the same drink or smoking the same cigarette or joint (16 percent).
5. Young characters either drank alcohol (beer or hard liquor) or smoked (cigarettes or marijuana) at school in 13 percent of these scenes.
6. No scenes showed young characters using alcohol or illicit drugs in a car, but a few scenes associated substance use with sex or other adolescent high-risk behaviors.
7. Young characters rarely experienced any consequences of substance use. Only 13 percent of scenes portrayed any consequences, and only 10 percent depicted any consequences to a major character. The instances in which consequences were shown involved physical reactions to drinking alcohol, smoking cigarettes, or marijuana (such as loss of motor control, slurred speech, headaches, or coughing).

Table of Contents

Music Findings

M. How often do songs refer to substances?

1. Slightly more than one-fourth (27 percent) of the 1,000 songs surveyed contained a direct reference to alcohol, tobacco, or illicit drugs. Some lyrics contained references of more than one type. (Figure 1)
2. References to activities associated with substance use (e.g., "partying") appeared in 6 percent and figurative use of drug language (e.g., "I'm high on you") in 14 percent. When these categories were included, the percentage of songs with substance-related references climbed to 35 percent.
3. The frequency of substance references varied considerably among genres. Considering direct references only, substances appeared in 75 percent of Rap songs, 20 percent of Hot-100, 20 percent of Alternative Rock, 14 percent of Country-Western, and 12 percent of Heavy Metal. (Figure 9)
4. Substance use formed the central theme of only 16 songs (2 percent) of the total 1,000 studied. Drug dealing was the central theme in six songs.

N. What substances are referred to most frequently?

1. Illicit drugs appeared in 18 percent of the 1,000 songs in the sample, alcohol in 17 percent, and tobacco in 3 percent. (Figure 1)
2. Of the 166 songs containing alcohol references, hard liquor or mixed drinks appeared in 36 percent, wine or champagne in 34 percent, and beer or malt liquor in 22 percent. About one-third (31 percent) referred to alcohol generically (e.g., "booze"). (Figure 10)
3. Marijuana was by far the most common of the illicit drugs, appearing in 63 percent of the 182 songs with an illicit drug reference. Crack cocaine appeared in 15 percent, powder cocaine in 10 percent, hallucinogens in 4 percent, and heroin or other opiates in 4 percent. Miscellaneous other drugs were mentioned in 4 percent. (Figure 10)

O. How does the frequency of substance portrayals vary among music genres?

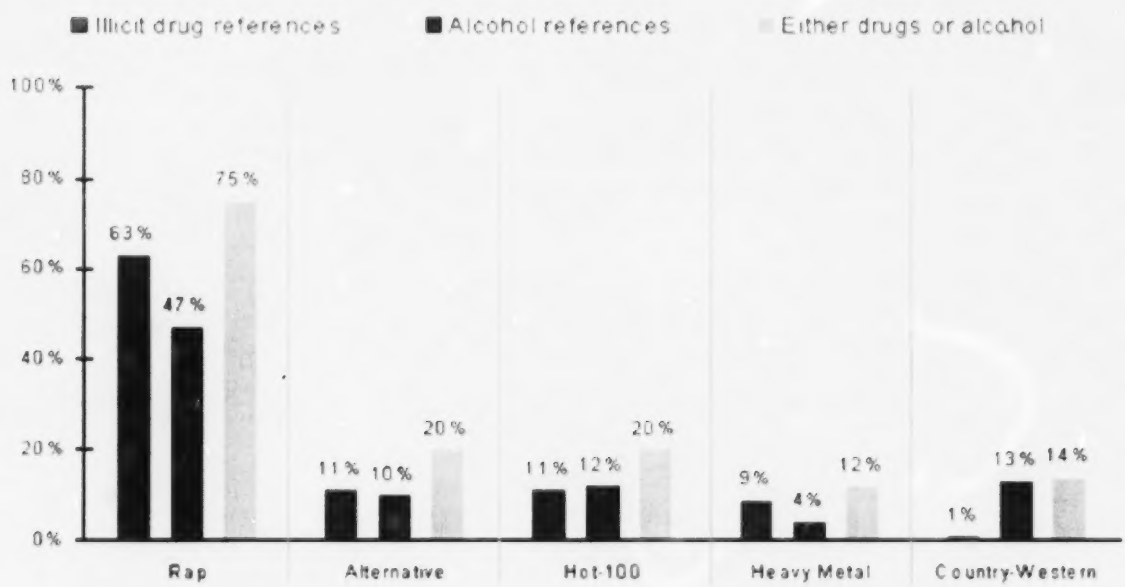
1. References to illicit drugs appeared in 63 percent of Rap songs, 11 percent of both Hot-100 and Alternative Rock songs, and 9 percent of Heavy Metal. Only one Country-Western song referred to illicit drugs. (Figure 9)
2. Alcohol references were also most frequent in Rap music (47 percent) and least frequent in Heavy Metal (4 percent). Country-Western had 13 percent, Hot-100 12 percent, and Alternative Rock 10 percent. (Figure 9)
3. Though there were few tobacco references, these were also most common in Rap songs, 7 percent of which mentioned cigars or cigarettes. Alternative Rock was next at 4 percent. No other genre was above 2 percent.

P. What is the context of substance use in music lyrics?

Because there were too few tobacco use references to calculate meaningful percentages for the following variables, the results in this section only address illicit drugs and alcohol. Percentages are based on 156 songs that referred to illicit drug use and 149 that referred to alcohol use. Sixty-nine songs referred to both illicit drug and alcohol use.

Figure 9

Percentage of Songs with Substance References by Genre



Based on 212 Rap songs, 211 Alternative Rock, 212 Hot-100, 211 Heavy Metal, and 212 Country-Western.

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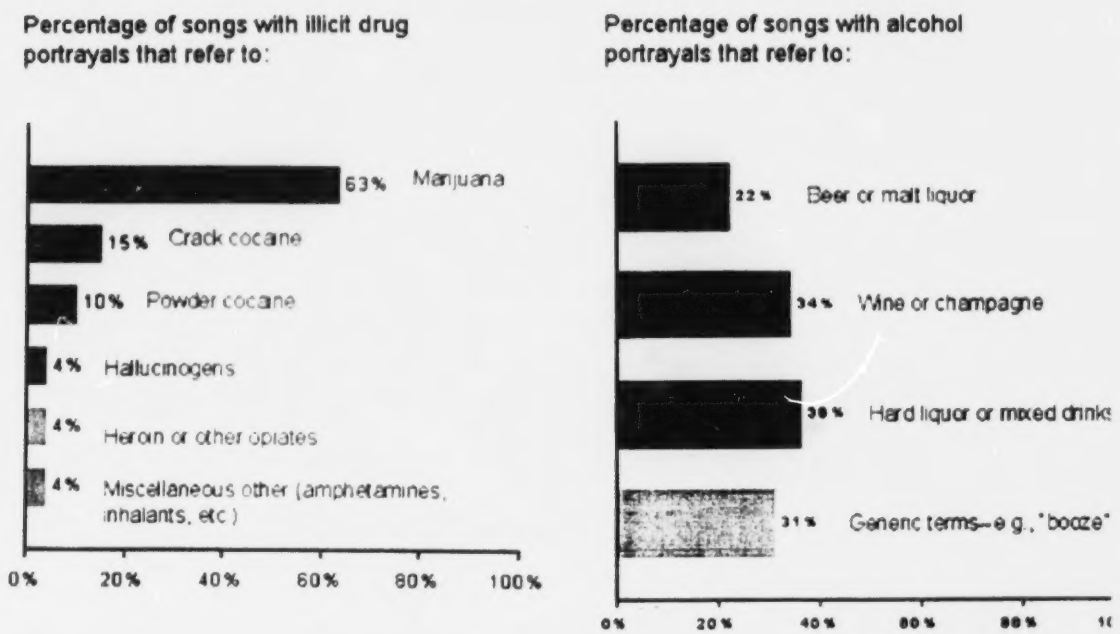
Figure 10

Types of Illicit Drugs and Alcohol in Songs



Based on 182 songs with illicit drug references and 166 songs with alcohol references. This includes songs in which substances were mentioned but not used.

1. Anti-use statements occurred in 6 percent of songs with illicit drug references and 3 percent of songs with alcohol references. (Figures 2 and 3)
2. Statements condemning the effects of substance use on the community at large occurred in 8 percent of songs with illicit drug references and 1 percent of songs with alcohol references. (Table 2)
3. References to a desire or attempt to quit use occurred in 5 percent of the songs with illicit drug references and 3 percent of the songs with alcohol references. (Table 2)
4. Addiction was mentioned in 7 percent of the songs with illicit drug references and 2 percent of the songs with alcohol references. (Table 2)
5. Some sort of refusal behavior occurred in 2 percent of the songs with illicit drug references and 5 percent of the songs with alcohol references. (Figures 2 and 3)

Table 2
The Context of Substance Use in Lyrics

Percentage of songs depicting use that refer to:	Illicit Drugs	Alcohol
Negative effects of substance use on the community	8%	1%

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Desire or attempt to quit use	5%	3%
Addiction	7%	2%
Seeking treatment or help	2%	1%
Sobriety or being straight	3%	3%
Intoxication or being high	44%	24%

Percentages are based on 156 songs that referred to illicit drug use and 149 songs that referred to alcohol use. References not related to use are excluded.

6. Intoxication or "being high" was mentioned in 44 percent of the songs with illicit drug references and 24 percent of the songs with alcohol references. (Table 2) Alternative Rock songs were most likely to refer to intoxication (63 percent), followed by Rap (40 percent), Heavy Metal (35 percent), Hot-100 (34 percent), and Country-Western (12 percent).
7. Sobriety or being straight was mentioned in 3 percent of the songs with illicit drug references and 3 percent of the songs with alcohol references; few songs mentioned seeking treatment or help (2 percent for drugs, 1 percent for alcohol). (Table 2)

Q.

R. With what other behavior is substance use associated?

Percentages are based on 156 songs referring to illicit drug use and 149 songs referring to alcohol use.

1. Of songs referring to illicit drug use, 30 percent associated use with sexual activity or romantic relationships, 20 percent with wealth or luxury, and 20 percent with crime or violence. (Figure 2)
2. Of songs referring to alcohol use, 34 percent associated drinking with sex or romance, 24 percent with wealth or luxury, 13 percent with crime or violence, and 21 percent with expressions of bravado or power.
3. Driving or other risky behavior was associated with substance use in only three songs, suicide in two, and rape in one. There were no examples of songs that connected substance use with Satanic or occult practices or beliefs.

R. How often does brand information appear in lyrics?

Percentages are based on 156 songs referring to illicit drug use and 149 songs referring to alcohol use.

1. Brand names occurred in 30 percent of the songs with some sort of alcohol reference.
2. Most brand name mentions were found in Rap music, in which 48 percent of songs with an alcohol reference carried brand name information. Hot-100 had 19 percent, Country-Western 4 percent, and both Alternative Rock and Heavy Metal had 0 percent.
3. The specific brands mentioned tended to be high-end, luxury products, such as Remy Martin, Hennessy, and Dom Perignon.
4. Twenty-one percent of the tobacco references contained brand information, but this

constituted only 6 songs out of the sample of 1,000.

S. What motivations and consequences are linked to substance use?

Percentages are based on 156 songs referring to illicit drug use and 149 songs referring to alcohol use.

1. Only 9 percent of songs with references to illicit drug use and 10 percent of songs with references to alcohol use provided any information about what motivated use.
2. For both drugs and alcohol, mental avoidance of troubles (e.g., to forget a fight with a lover) was the most common motivation for use: this occurred in 6 of the 14 songs that mentioned a motivation for drinking, and in 9 of the 12 songs that referred to a motivation for illicit drug use.
3. Information relating to the consequences of use appeared in 19 percent of songs with a reference to illicit drug use (Figure 2) and 9 percent of those referring to alcohol use. (Figure 3)
4. For both illicit drug and alcohol use, consequences were judged to be slightly more negative than positive: on a scale from 1 (very negative consequences) to 5 (very positive), with 3 being neutral, the average was 2.3 for illicit drugs and 2.6 for alcohol.
5. Of the 42 songs with information relating to the consequences of either drug or alcohol use, 42 percent cited mental consequences (such as loss of ability to think clearly), and 52 percent mentioned physical consequences (e.g., disease, weight loss).
6. Other consequences appeared much less often in these 42 songs: emotional effects were mentioned in 6 (14 percent), consequences to social relationships in 3 (7 percent), and legal consequences in 2 (5 percent).

Table of Contents

Appendix A: Adolescents, Movies, and Music

Teenagers are major consumers of entertainment media, and so it is widely believed that they may be influenced by the depiction of substances—alcohol, tobacco, and illicit drugs—in film and music. The following statistics indicate the importance that movies and music play in the lives of young people:

Table of Contents

Movies and Home Video

- U.S. movie box office receipts totaled $6 billion in 1997. Youth ages 12 to 20 purchase 26 percent of movie tickets, although they make up only 16 percent of the population.
- Ninety percent of 12- to 20-year-olds report going to the movies frequently or occasionally.
- Moviegoing is considered an "in" activity among 92 percent of teens.

- Sixty-three percent of teens ages 9 to 17 say that it is important to see the latest movies.
- Watching a video is America's favorite leisure activity, with Americans spending $7.4 billion on videotape rentals and $7.6 billion on videotape sales in 1997.
- Sixty-two percent of youth ages 9 to 17 say they watch a video at least once a week.
- Seventy-nine percent of teens ages 10 to 17 have watched an R-rated movie with their parents on video or in a theater.

Table of Contents

Music

- In 1997, Americans spent $12 billion on music.
- Listening to music is students' number one non-school activity: 87 percent of 13- to 17-year-olds report listening to music after school, and two-thirds name music as a hobby.
- Adolescents spend between 4 and 5 hours a day listening to music and watching music videos.
- American teenagers listen to an estimated 10,500 hours of rock music between the 7th and 12th grades—just 500 fewer hours than they spend in school over 12 years.
- In the last 3 months, 71 percent of teens purchased at least one full-length CD, 33 percent bought a CD single, and 35 percent bought a full-length cassette.
- More than one-third of youth between the ages of 12 and 14 watch music videos daily.
- About 90 percent of teens report knowing many or all the lyrics of their favorite songs.

Table of Contents

Appendix B: Review of Media Content Analyses: 1980-1998

Twenty-one content analyses that examine portrayals of illegal drugs, tobacco, alcohol, and/or legal drugs in media have been published since 1980. As the following annotated bibliography indicates, the research encompasses a variety of approaches and concerns.

The substance of primary concern has been alcohol, examined by 15 of the 21 studies. Eleven studies focused exclusively on alcohol, five on tobacco, and one on legal and over-the-counter drugs. Two studies examined both alcohol and tobacco; one looked at illegal drugs, legal drugs, and alcohol; and one looked at all four substances.

The medium most frequently studied has been television. Seventeen of the studies analyzed television content. Most concentrated on prime-time fictional content, but daytime soap operas, news and documentary programs, commercials, and music videos also received attention. Of the four studies on movies made for theatrical release, three examined only tobacco and one looked at all four substance

categories. No work concerned with substance use in popular song lyrics has been located, although one study reports on tobacco and alcohol use in music videos.

Comparisons among studies are somewhat difficult to make due to differences in units of analysis. Movies do not conveniently compare to television programs (i.e., half-hour television programs cannot be compared directly to much longer movies), but even within television, program units may range from 90-minute made-for-television movies to hour dramas to half-hour situation comedies and soap operas to even briefer music video and commercial formats. Compounding the problem, different studies often use different units of analysis within what might otherwise be comparable units. For example, tobacco use has been examined in a variety of ways, in terms of whether or not tobacco appeared in a movie or a television program, the number of scenes in which tobacco appeared or was used, its appearance per 5-minute interval, the total amount of time tobacco appeared on screen, or the number of incidents (defined as individual camera shots in which a character explicitly used tobacco). Similarly, alcohol use has been examined in movies in a variety of ways.

On still another level, some studies coded verbal references to various substances; some concentrated on the appearance of a substance regardless of whether or not it was used; others focused on use; still others paid attention to a variety of character and context attributes associated with use or the frequency of use.

Of the two studies concerned with illegal drugs, one tallied the number of television news programs, public service announcements, or documentaries that mentioned illegal drugs, and the other the number of 5-minute intervals per film in which illegal drug use appeared.

Despite large differences in variables coded and units of analysis, data from the combined studies enable a few preliminary generalizations. In general, tobacco and alcohol are consumed at relatively high rates; smoking is more prevalent in television and film than in the real world, and it is increasing still further on television. In both television and film, alcoholic beverages are more likely to be consumed than non-alcoholic beverages. Drinkers and smokers tend to be leading characters, often protagonists, and usually successful. Underage drinking and smoking are relatively uncommon in both media.

Illegal drug use is seldom portrayed on television; the one prior study that examined movies also found low rates of illegal drug references. Illegal drug users tend to be unattractive, low-status, and/or criminals. More detailed findings can be found in the following sources.

Table of Contents

Annotated Bibliography

Breed, W., and De Foe, J.R. (1981). "The portrayal of the drinking process on prime-time television." *Journal of Communication, 31,* pp. 58-67.
Substance(s) of interest: Alcohol. *Sample*: Top television situation comedies and dramas from 1976-77 season. *Unit of analysis*: Programs; "significant alcohol scenes" (scenes in which heavy drinking, evaluations of drinking, consequences, etc. appear). *Selected findings*: TV characters are more likely to drink alcohol than all other beverages combined. Situation comedies and dramas portray drinking/drinkers differently. Drinkers are generally "good" characters, but when they drink too much,

they seldom suffer censure or other consequences. Youth drink very rarely, but sometimes express a longing for alcohol.

Breed, W., and De Foe, J.R. (1984). "Drinking and smoking on television, 1950-1982." *Journal of Public Health Policy, 5,* pp. 257-270.
Substance(s) of interest: Alcohol, tobacco. *Sample*: Television dramas and situation comedies from the 1950's through 1982. *Unit of analysis*: Programs, drinking scenes, drinking acts. *Selected findings*: Tobacco use declined and alcohol use increased over the 3 decades. Very little smoking was portrayed in the 1981-82 season. Alcohol use increased steadily.

Cafiso, J., Goodstadt, M.S., Garlington, W.K., and Sheppard, M.A. (1982). "Television portrayal of alcohol and other beverages." *Journal of Studies on Alcohol, 43,* pp. 1232-1243.
Substance(s) of interest: Alcohol. *Sample*: Representative week of television programming and commercials from west coast television affiliates of ABC, CBS, and NBC, summer, 1975. *Unit of analysis*: "Drinking events" (alcoholic and non-alcoholic beverages), programs, time periods. *Selected findings*: Alcohol appears most frequently in motion pictures/dramas, followed by situation comedies, and daytime serials; overall alcohol consumption rate is low, but slightly more alcoholic beverages than non-alcoholic beverages are consumed during prime time; relief was the most common reason given for drinking.

Cruz, J., and Wallack, L. (1986). "Trends in tobacco use on television." *American Journal of Public Health, 76,* pp. 698-699.
Substances(s) of interest: Tobacco. *Sample*: Composite 2-week sample of regularly scheduled entertainment prime-time television programs from fall, 1984. *Unit of analysis*: Smoking acts. *Selected findings*: One smoking act per hour of programming; more smoking in dramas than situation comedies; two-thirds of smokers were lead characters with 70 percent cast in strong, enduring roles.

De Foe, J.R., and Breed, W. (1988). "Response to the alcoholic by 'the other' on prime-time television." *Contemporary Drug Problems, 15*(2), pp. 205-228.
Substance(s) of interest: Alcohol. *Sample*: Systematic samples of eight seasons of top-ranked prime-time television entertainment programs (dramas and situation comedies) between 1976 and 1986. *Unit of analysis*: Scenes in which "alcoholic" characters elicit responses from one or more other characters. *Selected findings*: Problem drinkers seldom portrayed (74 scenes in 1,417 episodes); responses of "others" were mixed. Tendency to focus on jokes, various forms of enabling and sequences of "game playing." A few scenes did portray responses that might move an alcoholic individual toward reality.

De Foe, J.R., and Breed, W. (1988). "Youth and alcohol in television stories, with suggestions to the industry for alternative portrayals." *Adolescence, 23,* pp. 533-550.
Substance(s) of interest: Alcohol. *Sample*: Systematic samples of eight seasons of top-ranked prime-time television entertainment programs (dramas and situation comedies) between 1976 and 1986. *Unit of analysis*: "Significant alcohol scenes" (scenes in which heavy drinking, evaluations of drinking, consequences of drinking, etc. appear). *Selected findings*: Less than 2 percent of drinking on television was done by underage drinkers; depictions of young persons drinking were associated with portrayals of gangs or criminal activity. Exception is portrayal of a troubled youth, who ultimately learns alcohol does not solve problems. Qualitative analysis of a few individual programs that portrayed underage drinking.

DuRant, R.H., Rome, E.S., Rich, M., Allred, E., Emans, S.J., and Woods, E.R. (1997). "Tobacco and alcohol use behaviors portrayed in music videos: A content analysis." *American Journal of Public Health, 87,* pp. 1131-1135.
Substance(s) of interest: Alcohol, tobacco. *Sample*: 518 music videos recorded from MTV, VH1, CMT, and BET in May and June, 1994. *Unit of analysis*: Videos; individual occurrences of smoking-related

and alcohol-related behavior. *Selected findings*: Tobacco use was highest on MTV, with alcohol use similar across networks. Tobacco and alcohol use were slightly higher in Rap videos. Lead performers most often use tobacco and alcohol; alcohol use is associated with a high degree of sexuality.

Fedler, F., Phillips, M., Raker, P., Schefsky, D., and Soluri, J. (1994). "Network commercials promote legal drugs: outnumber anti-drugs PSAs 45-to-1." *Journal of Drug Education, 24*(4), pp. 291-302.
Substance(s) of interest: Illegal drugs, alcohol, legal drugs. *Sample*: One week of television commercials from ABC, CBS, CNN, and NBC in September 1990. *Unit of analysis*: Commercials; public service announcements (PSAs); news stories; documentaries. *Selected findings*: 6 percent of commercials were for over-the-counter drugs, and there were few commercials for alcoholic beverages (0.6 percent). There were 17 anti-drug PSAs, 2 news stories about the problem of illegal drugs, and 1 news story about alcohol. Commercials promoting legal drugs and alcohol outnumbered networks' news stories, documentaries, and PSAs about illegal drugs by a ratio of 39:1.

Hazan, A.R., and Glantz, S.A. (1995). "Current trends in tobacco use on prime-time fictional television." *American Journal of Public Health, 85*, pp. 116-117.
Substance(s) of interest: Tobacco. *Sample*: Three composite weeks of fall 1992 prime-time programming on ABC, CBS, and NBC. *Unit of analysis*: Tobacco events including anti-smoking messages. *Selected findings*: 24 percent of programs contain at least one tobacco event; 92 percent were pro-tobacco events, and 8 percent were anti-smoking messages. In terms of character analysis, 55 percent of smokers were "good guys;" high-status characters were more likely than medium- or low-status characters to smoke. Higher rates of smoking occur on television than in real life.

Hazan, A.R., Lipton, H.L., and Glantz, S.A. (1994). "Popular films do not reflect current tobacco use." *American Journal of Public Health, 84*, pp. 998-999.
Substance(s) of interest: Tobacco. *Sample*: Two randomly selected, feature length films from the top 20 list each year from 1960 to 1990. *Unit of analysis*: Five-minute intervals of film time. *Selected findings*: Rate of tobacco use did not change over the 30-year period. Smokers were generally successful, attractive white males; smoking was three times as prevalent in films as in actual population.

Heilbronn, L.M. (1988). "What does alcohol mean? Alcohol's use as a symbolic code." *Contemporary Drug Problems, 15*(2), pp. 229-248.
Substance(s) of interest: Alcohol. *Sample*: 77 prime-time continuing episodes from 1984 television season containing "alcohol appearances" (see Wallack, Breed, and Cruz, 1986). *Unit of analysis*: Program. *Selected findings*: A qualitative (semiotic) analysis of how alcohol-related behavior is used to signify various "meanings" in television programming. Used to establish types of settings (e.g., different types of alcohol signify different life styles), types of characters (e.g., preference for beer often indicates working class status).

Lowery, S.A. (1980). "Soap and booze in the afternoon: An analysis of the portrayal of alcohol use in daytime serials." *Journal of Studies on Alcohol, 41*, pp. 829-838.
Substance(s) of interest: Alcohol. *Sample*: Four consecutive weeks of 14 daytime soap operas and 12 daytime game shows from spring 1977. *Unit of analysis*: half-hour programs; 1-minute intervals. *Selected findings*: Alcohol-related events occurred at an average rate of 3 per program in soap operas and .3 per program in game shows. About half the alcohol-related events in soap operas were actual drinking events; drinking occurred most frequently in the home.

Mathios, A., Avery, R., Bisogni, C., and Shanahan, J. (1998). "Alcohol portrayal on prime-time television: Manifest and latent messages." *Journal of Studies on Alcohol, 59*, pp. 305-310.
Substance(s) of interest: Alcohol. *Sample*: Two weeks of broadcast television programs from ABC, CBS, FOX, and NBC from fall 1994 and spring 1995. *Unit of Analysis*: Food and beverage episodes

within programs; characters. *Selected Findings*: Alcoholic beverages were the most frequently portrayed food or drink; alcohol appeared with characters of all ages, accounting for a significant percent of food and drink incidents for adolescents. When adolescents are involved in alcohol episodes, they are portrayed with significantly more negative personality characteristics than older characters.

Signorielli, N. (1987). "Drinking, sex, and violence on television: The cultural indicators perspective." *Journal of Drug Education, 17*(3), pp. 245-260.
Substance(s) of interest: Alcohol. *Sample*: 17 annual week-long samples of prime-time and weekend daytime network dramatic TV programs from 1969 to 1985. *Unit of analysis*: Program; major characters. *Selected findings*: References to alcohol and drinking increased steadily from 1969 to 1985. The harmful effects of drinking alcohol were rarely mentioned. Drinking was often associated with sexual behavior. About 37 percent of major characters drink, and they do not differ significantly from major characters who do not drink. Alcoholics were treated quite negatively.

Stockwell, T.F., and Glantz, S.A. (1997). "Tobacco use is increasing in popular films." *Tobacco Control, 6*, pp. 282-284.
Substance(s) of interest: Tobacco. *Sample*: Five randomly selected feature length films from the top 20 list from 1990 through 1996; two randomly selected, feature length films from the top 20 list each year from 1960 to 1990. *Unit of analysis*: 5-minute intervals of film time. *Selected findings*: Film portrayals of tobacco use bottomed out in the eighties, and have since increased to levels last seen in the sixties. Films continue to portray smokers as successful, white males, while portrayal of smoking among women is increasing.

Teens take a look at tobacco use in the top 250 movies from 1991-1996. (1997). American Lung Association of Sacramento-Emigrant Trails, Sacramento, CA.
Substance(s) of interest: Tobacco. *Sample*: Top 50 box office movies each year from 1991 through 1996. *Unit of analysis*: Individual camera shots of tobacco use. *Selected findings*: 77 percent of the movies contained at least one tobacco incident; 23 percent had no incidents; 50 percent had 10 or more incidents. Tobacco use was portrayed as attractive in 33 percent of the movies, relaxing in 38 percent of the movies, and as a means of rebellion in 16 percent. Anti-smoking messages appeared in 29 percent of the movies. Leading and/or supporting actors smoked in 75 percent of movies that portrayed smoking; men lit up more than twice as often as women.

Terre, L., Drabman, R.S., and Speer, P. (1991). "Health-relevant behaviors in media." *Journal of Applied Social Psychology, 21*, pp. 1303-1319.
Substance(s) of interest: Illegal drugs, legal drugs, tobacco, alcohol. *Sample*: 20 top box-office films each year from 1977-78 through 1987-88 (200 films). *Unit of analysis*: 5-minute intervals of film time. *Selected findings*: Overall, smoking increased over the time period. Smoking and illegal drug use were more common in R-rated movies. Alcohol consumption was greater in non-R-rated movies. Males were more likely than females to use tobacco or alcohol; low-status characters were more likely than high-status characters to engage in illegal drug use.

Tsao, J.C. (1997). "Informational and symbolic content of over-the-counter drug advertising on television." *Journal of Drug Education, 27*(2), pp. 173-197.
Substance(s) of interest: Over-the-counter drugs. *Sample*: 150 commercials for over-the-counter drugs recorded from ABC, CBS, and NBC in 1993. *Unit of analysis*: Individual ads. *Selected findings*: Drug disclosures and drug performance most common type of information, followed by drug quality, drug ingredients, and drug popularity. Of the ads, 88 percent present over-the-counter drugs as a simple solution to relieve symptoms; 25 percent depict them casually rather than as products to be used carefully.

Wallack, L., Breed, W., and De Foe, J.R. (1985). "Alcohol and soap operas: Drinking in the light of day." *Journal of Drug Education, 15(4),* pp. 365-379.
Substance(s) of interest: Alcohol. *Sample*: 4 ½ years of the daytime soap opera "All My Children," including 30 consecutive episodes from 1984. *Unit of analysis*: Characters. *Selected findings*: Depicted drinking and drinking problems realistically and accurately. There were three patterns of alcohol use identified: social facilitation; crisis management; and escape from reality. Negative discussions or consequences were associated only with drinking to escape from reality, and program may encourage drinking for purposes of social facilitation and crisis management.

Wallack, L., Breed, W., and Cruz, J. (1987). "Alcohol on prime-time television." *Journal of Studies on Alcohol, 48*(1), pp. 33-38.
Substance(s) of interest: Alcohol. *Sample*: Composite 2-week sample for all regularly scheduled, network, prime-time dramatic programming, fall 1984 (127 episodes). *Unit of analysis*: Program episodes; scenes; alcohol "appearances." *Selected findings*: 80 percent of the episodes contained one or more appearances of alcohol; 90 percent of dramas referred to alcohol; alcohol was ingested in 60 percent of programs. There were more than 10 drinking acts per hour. Alcohol was consumed almost three times more frequently than non-alcoholic beverages.

Wallack, L., Grube, J.W., Madden, P.A., and Breed, W. (1990). "Portrayals of alcohol on prime-time television." *Journal of Studies on Alcohol, 51(*5), pp. 428-437.
Substances(s) of interest: Alcohol. *Sample*: Composite 3-week sample of fictional prime-time network television programming from 1986 fall season. *Unit of analysis*: Program episodes; scenes. *Selected findings*: Alcohol appeared in 64 percent of episodes and was consumed in 50 percent; alcohol drinking acts occurred more than eight times per hour; most drinking occurred in made-for-television movies, followed by situation comedies, theatrical movies, and dramas. Regularly appearing characters were more likely to drink than non-regularly appearing characters; drinkers tended to be higher status, white, upper-class professionals.

Table of Contents

Appendix C: Movie Sample

Appendix C:

Movie Sample

1996 Movie Titles

Rank	Title	Rating

1	Braveheart	R
2	Seven	R
3	The Net	PG-13
4	Twister	PG-13
5	The Nutty Professor	PG-13
6	Ace Ventura When Nature Calls	PG-13
7	Jumanji	PG
8	Under Siege 2 Dark Territory	R
9	Get Shorty	R
10	Executive Decision	R
11	Dangerous Minds	R
12	Independence Day	PG-13
13	Mission Impossible	PG-13
14	Copycat	R
15	Heat	R
16	The American President	PG-13
17	Babe	G
18	GoldenEye	PG-13
19	Assassins	R
20	Money Train	R
21	Showgirls	NC-17
22	Grumpier Old Men	PG-13
23	Waterworld	PG-13
24	Clueless	PG-13
25	Broken Arrow	R
26	Casino	R
27	Waiting to Exhale	R
28	The Birdcage	R
29	Eraser	R
30	The Bridges of Madison County	PG-13
31	Powder	PG-13
32	Something To Talk About	R
34	The Juror	R
35	Dead Man Walking	R
36	Desperado	R
37	Now And Then	PG-13
38	Nine Months	PG-13
39	The Usual Suspects	R
40	12 Monkeys	R
41	Mr Holland's Opus	PG
42	First Knight	PG-13
43	Leaving Las Vegas	R
44	Mortal Kombat	PG-13
45	Virtuosity	R
46	A Walk In The Clouds	PG-13
47	Indian In The Cupboard	PG
48	Die Hard With A Vengeance	R
49	To Wong Foo, Thanks For Everything	PG-13
50	Primal Fear	R

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51	Father Of The Bride Part II	PG
52	Sabrina	PG
53	Toy Story	G
54	Eye For An Eye	R
55	To Die For	R
56	Jade	R
57	The Substitute	R
58	Vampire In Brooklyn	R
59	It Takes Two	PG
60	Apollo 13	PG
61	Congo	PG-13
62	Rumble In The Bronx	R
63	Species	R
64	Tom And Huck	PG
65	Sudden Death	R
66	Black Sheep	PG-13
67	Operation Dumbo Drop	PG
68	From Dusk Til Dawn	R
69	Never Talk To Strangers	R
70	Dead Presidents	R
71	Dunston Checks In	PG
72	Bad Boys	R
73	The Rock	R
74	Up Close & Personal	PG-13
75	Tommy Boy	PG-13
76	Fair Game	R
77	The Prophecy	R
78	Dolores Claiborne	R
79	Nick of Time	R
80	The Big Green	PG
81	Bed of Roses	PG
82	Forget Paris	PG-13
83	Sgt. Bilko	PG
84	Down Periscope	PG-13
85	Devil In A Blue Dress	R
86	City Hall	R
87	Friday	R
88	Fargo	R
89	The Craft	R
90	While You Were Sleeping	PG
91	Multiplicity	PG-13
92	Striptease	R
93	How To Make An American Quilt	PG-13
94	Crimson Tide	R
95	Bio-Dome	PG-13
96	Home For The Holidays	PG-13
97	White Squall	PG-13
98	Sense And Sensibility	PG
99	Judge Dredd	R
100	Diabolique	R

101	The Truth About Cats And Dogs	PG-13
102	Scarlet Letter	R
103	The Arrival	PG-13

1997 Movie Titles

Rank	Title	Rating
1	Jerry Maguire	R
2	Liar Liar	PG-13
3	A Time To Kill	R
4	The First Wives Club	PG
5	Ransom	R
6	Phenomenon	PG
7	Scream	R
8	Michael	PG
9	The Long Kiss Goodnight	R
10	Sleepers	R
11	The Ghost And The Darkness	R
12	Absolute Power	R
13	The Rock	R
14	Kingpin	PG-13
15	Men In Black	PG-13
16	The Devil's Own	R
17	Tin Cup	R
18	The Glimmer Man	R
19	Jack	PG-13
20	Jungle 2 Jungle	PG
21	Face Off	R
22	The Saint	PG-13
23	Murder at 1600	R
24	The Fan	R
25	Daylight	PG-13
26	Fled	R
27	Courage Under Fire	R
28	Lost World, The: Jurassic Park	PG-13
29	Metro	R
30	Last Man Standing	R
31	Fargo	R
32	Breakdown	R
33	The Nutty Professor	PG-13
34	Donnie Brasco	R
35	Vegas Vacation	PG
36	Space Jam	PG
37	Jingle All The Way	PG
38	Sling Blade	R
39	Escape From L.A.	R
40	The Relic	R
41	Anaconda	PG-13

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42	Beverly Hills Ninja	PG-13
43	Bulletproof	R
44	One Fine Day	PG
45	My Best Friend's Wedding	PG-13
46	Maximum Risk	R
47	The Cable Guy	PG-13
48	My Fellow Americans	PG-13
49	The Island of Dr. Moreau	PG-13
50	First Kid	PG
51	Fraser	R
52	Eddie	PG-13
53	Chain Reaction	PG-13
54	The Chamber	R
55	Extreme Measures	R
56	The Fifth Element	PG-13
57	Batman & Robin	PG-13
58	Set It Off	R
59	Striptease	R
60	The Preacher's Wife	PG
61	The Mirror Has Two Faces	PG-13
62	The People vs. Larry Flynt	R
63	Fools Rush In	PG-13
64	Mars Attacks!	PG-13
65	Volcano	PG-13
66	101 Dalmatians	G
67	Turbulence	R
68	High School High	PG-13
69	Father's Day	PG-13
70	Matilda	PG
71	Mission: Impossible	PG-13
72	Star Trek: First Contact	PG-13
73	Austin Powers	PG-13
74	Honey, We Shrunk Ourselves	PG
75	Fly Away Home	PG
76	Primal Fear	R
77	Beavis And Butt-Head Do America	PG-13
78	Alaska	PG
79	Independence Day	PG-13
80	Private Parts	R
81	George of The Jungle	PG
82	Thinner	R
83	Romeo & Juliet	PG-13
84	Dragonheart	PG-13
85	Con Air	R
86	D3: The Mighty Ducks	PG
87	A Family Thing	PG-13
88	Dante's Peak (Exclusive Footage)	PG-13
89	That Thing You Do!	PG
90	The Associate	PG-13
91	Booty Call	R

92	Multiplicity	PG-13
93	The Craft	R
94	Supercop	R
95	The Frighteners	R
96	The Birdcage	R
97	Ghosts of Mississippi	PG-13
98	2 Days In The Valley	R
99	In Love And War	PG-13
100	Jackie Chan's First Strike	PG-13
101	She's The One	R
102	The Spitfire Grill	PG-13
103	Larger Than Life	PG
104	Romy & Michele's High School Reunion	R
105	Fear	R
106	Happy Gilmore	PG-13
107	The Rich Man's Wife	R
108	Grosse Pointe Blank	R
109	The English Patient	R
110	Marvin's Room	PG-13
111	Dante's Peak	PG-13

Table of Contents

Appendix D: Music Sample

Composition

Because adolescents tend to listen to a certain type of music rather than simply "popular music" in general, the 1,000 songs in the music sample were distributed evenly among 5 popular genres: Country-Western, Alternative Rock, Hot-100 (or Top-40), Rap, and Heavy Metal. The study design called for the inclusion of the top 200 songs (100 for each year) within each of these categories; however, the existence of considerable yearly and genre "crossover" complicated the general picture. For example, a list of songs that made the top 100 in Rap for 1996 and 1997 included several that were popular in both years, thus yielding an overall sample somewhat smaller than 200.

Table of Contents

Heavy Metal Sample

Billboard charts were used for all music types except Heavy Metal. Because *Billboard* does not publish a Heavy Metal chart, song titles in this category were derived from a two-step process. The first songs included were those that appeared on *Radio and Records* magazine's Active Rock singles chart, without at the same time appearing (or "crossing over") on *Billboard's* Modern Rock chart (used to define the Alternative Music list for this study). This process yielded 94 songs. The remaining songs—the number

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needed to achieve the total Heavy Metal sample—were taken from *College Music Journal's* list of top Loud Rock albums. Cuts were randomly selected from the top 58 albums of 1996 and the top 59 of 1997. While this hybrid selection procedure deviated from the method used for other music categories, it nonetheless achieved the end result of accumulating a list of songs representative of the core of rock music's "heavy" edge.

Table of Contents

Genre Crossovers with Hot-100

Billboard's Hot-100 chart represents mainstream or pop music as well as certain songs from other genres that became popular enough to break into the Hot-100 charts for 1996 or 1997. The following figures indicate the extent of this "crossover" phenomenon.

- 31 songs appeared on both the Hot-100 and Rap lists (15 percent crossover).
- 21 songs appeared on both the Hot-100 and Alternative Rock lists (10 percent crossover).
- 2 songs appeared on both the Hot-100 and Heavy Metal lists (1 percent crossover).
- 1 song appeared on both the Hot-100 and Country lists (0.5 percent crossover).

The following pages identify all of the song titles that were included in this study.

Appendix D:

Music Sample

1996 Alternative Rock Titles

Title	Artist	Label
13th, The	The Cure	Fiction
1979	Smashing Pumpkins	Virgin
#1 Crush	Garbage	Capitol
6th Avenue Heartache	Wallflowers	Interscope
Aeroplane	Red Hot Chili Peppers	Warner Bros.
All I Know	Screaming Trees	Epic
All Mixed Up	311	Capricorn
Aneurysm	Nirvana	Geffen
Angels of the Silences	Counting Crows	DGC/Geffen
Angry Johnny	Poe	Modern
Banditos	The Refreshments	Mercury
Big Bang Baby	Stone Temple Pilots	Atlantic
Big Me	Foo Fighters	Roswell/Capitol
Bittersweet Me	R.E.M.	Warner Bros.

Blow Up the Outside World	Soundgarden	A&M
Bound for the Floor	Local H	Island
Brain Stew	Green Day	Reprise
Bullet with Butterfly Wings	Smashing Pumpkins	Virgin
Bulls on Parade	Rage Against the Machine	Epic
Burden in My Hand	Soundgarden	A&M
But Anyway	Blues Traveler	A&M
Caught a Lite Sneeze	Tori Amos	Atlantic
Champagne Supernova	Oasis	Epic
Common Disaster, A	Cowboy Junkies	Geffen
Counting Blue Cars	Dishwalla	A&M
Cumbersome	7 Mary 3	Mammoth Atlantic
Desperately Wanting	Better than Ezra	Swell/Elektra/EEG
Distance, The	Cake	Capricorn
Don't Look Back in Anger	Oasis	Epic
Don't Speak	No Doubt	Trauma
Down	311	Capricorn/Mercury
E-Bow the Letter	R.E.M.	Warner Bros.
El Scorcho	Weezer	DGC
Everything Falls Apart	Dog's Eye View	Columbia
Fire Water Burn	Bloodhound Gang	Republic
Flood	Jars of Clay	Silvertone
Follow You Down	Gin Blossoms	A&M
Free to Decide	Cranberries	Island
Glycerine	Bush	Trauma/Interscope
Hail Hail	Pearl Jam	Epic
Heartspark Dollarsign	Everclear	Capitol
Heaven beside You	Alice in Chains	Columbia
Hello	Poe	Modern
Here in Your Bedroom	Goldfinger	Mojo
High n' Dry	Radiohead	Capitol
I Got Id	Pearl Jam	Atlantic
I Hate My Generation	Cracker	Virgin
I Was Wrong	Social Distortion	550 Music
If I Could Talk I'd Tell You	Lemonheads	TAG
If It Makes You Happy	Sheryl Crow	A&M
In the Meantime	Spacehog	HiFi Site/EEG
Ironic	Alanis Morissette	Maverick/Reprise
Just a Girl	No Doubt	Trauma
King of New Orleans	Better than Ezra	Swell/Elektra/EEG
Kitty	Presidents of the U.S. of A.	Columbia
Lady Picture Show	Stone Temple Pilots	Atlantic
Ladykillers	Lush	4AD
Long December, A	Counting Crows	DGC
Love Rollercoaster	Red Hot Chili Peppers	Geffen
Lump	Presidents of the U.S. of A.	Columbia
Mach5	Presidents of the U.S. of A.	Columbia
Machinehead	Bush	Trauma/Interscope
Mighty K.C.	For Squirrels	550 Music
Mint Car	The Cure	Fiction

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Mother Mother	Tracy Bonham	Island
Muzzle	Smashing Pumpkins	Virgin
My Friends	Red Hot Chili Peppers	Warner Bros
Naked	Goo Goo Dolls	Metal Blade WB
Natural One	Folk Implosion	London Island
Novocaine for the Soul	Eels	DreamWorks
One Headlight	Wallflowers	Interscope
One of Us	Joan Osborne	Blue Gorilla
Only Happy When It Rains	Garbage	Almo Sounds
Peaches	Presidents of the U.S. of A	Columbia
Photograph	Verve Pipe	RCA
Popular	Nada Surf	Elektra
Possum Kingdom	Toadies	Interscope
Pretty Noose	Soundgarden	A&M
Radiation Vibe	Fountains of Wayne	Scratchie
Ready to Go	Republica	deConstruction
Ruby Soho	Rancid	Epitaph
Salvation	Cranberries	Island
Santa Monica Watch the World	Everclear	Capitol
Satellite	Dave Matthews Band	RCA
Scooby Snacks	Fun Loving Criminals	EMI
Shame	Stabbing Westward	Columbia
Sister	The Nixons	MCA
So Much to Say	Dave Matthews Band	RCA
Spiderwebs	No Doubt	Trauma
Standing Outside a Broken Phone Booth with Money in My Hand	Primitive Radio Gods	Ergo Columbia
Stinkfist	Tool	Zoo
Swallowed	Bush	Trauma Interscope
Stupid Girl	Garbage	Almo Sounds
Sweet Lover Hangover	Love and Rockets	Beggars Banquet
Tahitian Moon	Porno for Pyros	Warner Bros
Tattva	Kula Shaker	Columbia
Thirty-three	Smashing Pumpkins	Virgin
Tonight, Tonight	Smashing Pumpkins	Virgin
Too Much	Dave Matthews Band	RCA
Trippin' on a Hole in a Paper Heart	Stone Temple Pilots	Atlantic
Wax Ecstatic (To Sell Angelina)	Sponge	Columbia
What Do I Have to Do	Stabbing Westward	Columbia
What I Got	Sublime	Gasoline Alley MCA
Where It's at	Beck	DGC
Who Will Save Your Soul	Jewel	Atlantic
Who You Are	Pearl Jam	Epic
Whoever You Are	Gaggy Tah	Luaka Bop
Wonder	Natalie Merchant	Elektra
Wonderwall	Oasis	Epic
World I Know, The	Collective Soul	Atlantic
You Learn	Alanis Morissette	Maverick Reprise
Zero	Smashing Pumpkins	Virgin

1997 Alternative Rock Titles

Title	Artist	Label
3:00 am	Matchbox 20	Lava
#1 Crush	Garbage	Capitol
6 Underground	Sneaker Pimps	Clean Up
Abuse Me	Silver Chair	Epic
All I Want	The Offspring	Columbia
All Mixed Up	311	Capricorn
Barrel of a Gun	Depeche Mode	Mute
Battle of Who Could Care Less	Ben Fold's Five	550 Music
Bitch	Meredith Brooks	Capitol
Bittersweet Symphony	The Verve	VC
Blow Up the Outside World	Soundgarden	A&M
Bound for the Floor	Local H	Island
Breath	Prodigy	XL Mute
Brick	Ben Fold's Five	550 Music
Building a Mystery	Sarah McLachlan	Arista
Clumsy	Our Lady Peace	Columbia
Cold Contagious	Bush	Trauma Interscope
Come Down	Toad the Wet Sprocket	Columbia
Crash into Me	Dave Matthews Band	RCA
Criminal	Fiona Apple	Clean Slate
D' You Know What I Mean	Oasis	Epic
Damnit	Blink 182	Cargo
Daylight Fading	Counting Crows	DGC Geffen
Deadweight	Beck	London
Desperately Wanting	Better than Ezra	Swell
Difference, The	Wallflowers	Interscope
Discotheque	U2	Island
Distance, The	Cake	Capricorn
Don't Go Away	Oasis	Epic
Don't Speak	No Doubt	Trauma
Dream	Forest for the Trees	DreamWorks
Elegantly Wasted	INXS	Mercury
End Is the Beginning Is the End, The	Smashing Pumpkins	Warner Sunset
Everlong	Foo Fighters	Roswell
Everyday Is a Winding Road	Sheryl Crow	A&M
Everything to Everyone	Everclear	Capitol
Excuse Me Mr.	No Doubt	Trauma
Eye	Smashing Pumpkins	Nothing
Female of the Species	Space	Gut Reaction
Fire Water Burn	Bloodhound Gang	Republic
Firestarter	Prodigy	XL Mute
Fly	Sugar Ray	Trauma
Freaks	Live	Radioactive
Freshmen, The	Verve Pipe	RCA
Gone Away	The Offspring	Columbia
Good Riddance (Time of Your Life)	Green Day	Reprise

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Greedy Fly	Bush	Trauma
Hell	Squirrel Nut Zippers	Mammoth
Hello	Poe	Modern
Hello, Hello	Talk Show	Atlantic
Hey Dude	Kula Shaker	Columbia
Hitchin' a Ride	Green Day	Reprise
How's It Gonna Be	Third Eye Blind	Elektra
If You Could Only See	Tonic	Polydor
Impression That I Get, The	Mighty Mighty Bosstones	Big Rig
It's No Good	Depeche Mode	Mute
Jack-ass	Beck	DGC
Lady Picture Show	Stone Temple Pilots	Atlantic
Lakini's Juice	Live	Radioactive
Last Night on Earth	U2	Island
Lazy Eye	Goo Goo Dolls	Warner Sunset
Listen	Collective Soul	Atlantic
Long December, A	Counting Crows	DGC
Love Rollercoaster	Red Hot Chili Peppers	Geffen
Lovefool	The Cardigans	Trampolene
Lucky	7 Mary 3	Mammoth
Mach5	Presidents of the U.S. of A.	Columbia
Monkey Wrench	Foo Fighters	Roswell
Most Precarious	Blues Traveler	A&M
Mouth	Bush	Trauma
Naked Eye	Luscious Jackson	Grand Royal
New Pollution, The	Beck	DGC
Not an Addict	K's Choice	550 Music
On and on	Longpigs	Mother
One Headlight	Wallflowers	Interscope
Perfect Drug, The	Nine Inch Nails	Nothing
Precious Declaration	Collective Soul	Atlantic
Push	Matchbox 20	Lava
Radiation Vibe	Fountains of Wayne	Scratchie
Rascal King, The	Mighty Mighty Bosstones	Big Rig
Rattlesnake	Live	Radioactive
Santeria	Sublime	Gasoline Alley
Sellout	Reel Big Fish	Mojo
Semi-Charmed Life	Third Eye Blind	Elektra
Sex and Candy	Marcy Playground	Capitol
Sick and Beautiful	Artificial Joy Club	Crunchy
So What	Jane's Addiction	WEA/Warner Bros.
Song 2	Blur	Food
Staring at the Sun	U2	Island
Stuck on You	Failure	WEA/Warner Bros.
Sugar Cane	Space Monkeys	Factory
Summertime	The Sundays	DGC
Super Bon Bon	Soul Coughing	WEA/Warner Bros.
Superman's Dead	Our Lady Peace	Columbia
Swallowed	Bush	Trauma
Sweet Surrender	Sarah McLachlan	Arista

Tattva	Kula Shaker	Columbia
Thirty-three	Smashing Pumpkins	Virgin
This Lonely Place	Goldfinger	Mojo
Three Marlenas	Wallflowers	Interscope
Touch, Peel, and Stand	Days of the New	Outpost
Transistor	311	Capricorn
Tripping Billies	Dave Matthews Band	RCA
Tubthumping	Chumbawamba	Republic
Turn My Head	Live	Radioactive
Volcano Girls	Veruca Salt	Minty Fresh
Walkin' on the Sun	Smash Mouth	Interscope
Walking Contradiction	Green Day	Reprise
What Do You Want from Me	Monaco	PGD/A&M
What I Got	Sublime	Gasoline Alley
Where You Get Love	Matthew Sweet	Zoo
Wrong Number	The Cure	Fiction
Wrong Way	Sublime	Gasoline Alley
Your Woman	White Town	Brilliant

1996 Country-Western Titles

Title	Artist	Label
Ain't Got Nothing on Us	John Michael Montgomery	Atlantic
All I Want	Tim McGraw	Curb
All You Ever Do Is Bring Me Down	The Mavericks	MCA
The Beaches of Cheyenne	Garth Brooks	Capitol Nashville
Believe Me Baby (I Lied)	Trisha Yearwood	MCA
Big Love	Tracy Byrd	MCA Nashville
Bigger Than the Beatles	Joe Diffie	Epic
Blue	Leann Rimes	Curb
Blue Clear Sky	George Strait	MCA
Can't Be Really Gone	Tim McGraw	Curb
Car, The	Jeff Carson	Curb
Change My Mind	John Berry	Capitol Nashville
Cowboy Love	John Michael Montgomery	Atlantic
Daddy's Money	Ricochet	Columbia
Deep Down	Pam Tillis	Arista
Does That Blue Moon Ever Shine on You	Toby Keith	Mercury
Don't Get Me Started	Rhett Akins	Decca
Every Light in the House	Trace Adkins	Capitol Nashville
Every Time I Get Around You	David Lee Murphy	MCA
Everybody Knows	Trisha Yearwood	MCA Nashville
Fear of Being Alone, The	Reba McEntire	MCA Nashville
Friends	John Michael Montgomery	Atlantic
Goodnight Sweetheart	David Kersh	Curb
Guys Do It All the Time	Mindy McCready	BNA
Heads Carolina, Tails California	Jo Dee Messina	Curb
Heart's Desire	Lee Roy Parnell	Career

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Heaven Help My Heart	Wynonna	Curb
Heaven in My Woman's Eyes	Tracy Byrd	MCA
High Lonesome Sound	Vince Gill	MCA
Holding on to Something	Jeff Carson	Curb
Home	Alan Jackson	Arista
Hypnotize the Moon	Clay Walker	Giant
I Am That Man	Brooks and Dunn	Arista
I Can Still Make Cheyenne	George Strait	MCA Nashville
I Do	Paul Brandt	Reprise
I Don't Think I Will	James Bonamy	Epic
I Get Carried Away	George Strait	MCA
I Know She Still Loves Me	George Strait	MCA
I Think About You	Collin Raye	Epic
If I Were You	Terri Clark	Mercury
If You Loved Me	Tracy Lawrence	Atlantic
I'll Try	Alan Jackson	Arista
I'm Not Supposed to Love You Anymore	Bryan White	Asylum
I'm Outta Here	Shania Twain	Mercury
Is That a Tear	Tracy Lawrence	Atlantic
It Matters to Me	Faith Hill	Warner Bros
It Wouldn't Hurt You to Have Wings	Mark Chesnutt	Decca
It's a Little Too Late	Mark Chesnutt	Decca
It's All in Your Head	Diamond Rio	Arista Nashville
It's Lonely Out There	Pam Tillis	Arista
It's What I Do	Billy Dean	Capitol Nashville
Jacob's Ladder	Mark Wills	Mercury
Learning as You Go	Rick Trevino	Columbia
Let Me Into Your heart	Mary Chapin Carpenter	Columbia
Life Gets Away	Clint Black	RCA
Like the Rain	Clint Black	RCA
Like There Ain't No Yesterday	Blackhawk	Arista
Little Bitty	Alan Jackson	Arista Nashville
Living in a Moment	Ty Herndon	Epic
Lonely Too Long	Patty Loveless	Epic
Long as I live	John Michael Montgomery	Atlantic
Love Lessons	Tracy Byrd	MCA
Love Remains	Collin Raye	Epic
Maker Said Take Her, The	Alabama	RCA
Mama Don't Get Dressed Up for Nothin'	Brooks and Dunn	Arista Nashville
Me and You	Kenny Chesney	BNA
Meant to Be	Sammy Kershaw	Mercury
More Than You'll Ever Know	Travis Tritt	Warner Bros
My Heart Has a History	Paul Brandt	Reprise
My Maria	Brooks and Dunn	Arista
No News	Lonestar	BNA
No One Needs to Know	Shania Twain	Mercury
Nobody Knows	Kevin Sharp	148
Not Enough Hours in the Night	Doug Supernaw	Giant
Not That Different	Collin Raye	Epic
On a Good Night	Wade Hayes	Columbia

One Way Ticket	Leann Rimes	Curb
Only on Days That End in "Y"	Clay Walker	Giant
Out with a Bang	David Lee Murphy	MCA
Poor, Poor Pitiful Me	Terri Clark	Mercury
Pretty Little Adriana	Vince Gill	MCA Nashville
Rebecca Lynn	Bryan White	Asylum
River and the Highway, The	Pam Tillis	Arista
Road You Leave Behind, The	David Lee Murphy	MCA Nashville
Runnin' Away with My Heart	Lonestar	BNA
She Never Lets It Go to Her Heart	Tim McGraw	Curb
So Much For Pretending	Bryan White	Asylum
Some Things Are Meant to Be	Linda Davis	Arista
Someone Else's Dream	Faith Hill	Warner Bros.
Stars over Texas	Tracy Lawrence	Atlantic
Strawberry Wine	Deana Carter	Capitol Nashville
Ten Thousand Angels	Mindy McCready	BNA
That Girl's Been Spyin' on Me	Billy Dean	Capitol Nashville
That Ol' Wind	Garth Brooks	Capitol Nashville
That's as Close as I'll Get to Loving You	Aaron Tippin	RCA
That's What I Get For Loving You	Diamond Rio	Arista
Then You Can Tell Me Goodbye	Neil McCoy	Atlantic
Time Marches On	Tracy Lawrence	Atlantic
To Be Loved By You	Wynonna	Curb
Too Much Fun	Daryle Singletary	Giant
Treat Her Right	Sawyer Brown	Curb
Vidalia	Sammy Kershaw	Mercury
Walkin' Away	Diamond Rio	Arista
What Do I Know	Ricochet	Columbia
When Boy Meets Girl	Terri Clark	Mercury
Wild Angels	Martina McBride	RCA
Woman's Touch, A	Toby Keith	Mercury
Worlds Apart	Vince Gill	MCA
You Can Feel Bad	Patty Loveless	Epic
You Can't Lose Me	Faith Hill	Warner Bros.
You Gotta Love That	Neil McCoy	Atlantic
You Win My Love	Shania Twain	Mercury
You're Not in Kansas Anymore	Jo Dee Messina	Curb

1997 Country-Western Titles

Title	Artist	Label
All the Good Ones Are Gone	Pam Tillis	Arista Nashville
Amen Kind of Love	Daryle Singletary	Giant
Angel in My Eyes	John Michael Montgomery	Atlantic
Another You	David Kersh	Curb
Better Man Better Off, A	Tracy Lawrence	Atlantic
Between the Devil and Me	Alan Jackson	Arista Nashville
Big Love	Tracy Byrd	MCA Nashville

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Broken Wing, A	Martina McBride	RCA
Carrying Your Love With Me	George Strait	MCA Nashville
Come Cryin' to Me	Lonestar	BNA
Count Me In	Deana Carter	Capitol Nashville
Dancin', Shaggin' on the Blvd.	Alabama	RCA
Day In, Day Out	David Kersh	Curb
Don't Take Her, She's All I Got	Tracy Byrd	MCA Nashville
Drink, Swear, Steal, and Lie	Michael Peterson	Reprise
Emotional Girl	Terri Clark	Mercury
Every Light in the House	Trace Adkins	Capitol Nashville
Everybody Knows	Trisha Yearwood	MCA Nashville
Everything I Love	Alan Jackson	Arista Nashville
Everywhere	Tim McGraw	Curb
Fear of Being Alone, The	Reba McEntire	MCA Nashville
Fool, The	Lee Ann Womack	Decca
Friends	John Michael Montgomery	Atlantic
From Here to Eternity	Michael Peterson	Reprise
Girl's Gotta Do, A	Mindy McCready	BNA
Go Away	Lorri Morgan	BNA
Good as I Was to You	Lorri Morgan	BNA
Half Way Up	Clint Black	RCA
Her Man	Gary Allan	Decca
He's Got You	Brooks and Dunn	Arista Nashville
Holdin'	Diamond Rio	Arista Nashville
Honky Tonk Truth	Brooks and Dunn	Arista Nashville
How Do I Get There	Deana Carter	Capitol Nashville
How Do I Live	Trisha Yearwood	MCA Nashville
How Was I To Know	Reba McEntire	MCA Nashville
How Was I To Know	John Michael Montgomery	Atlantic
How Your Love Makes Me Feel	Diamond Rio	Arista Nashville
I Can't Do That Anymore	Faith Hill	Warner Bros.
I Left Something Turned on at Home	Trace Adkins	Capitol Nashville
I Miss You a Little	John Michael Montgomery	Atlantic
I Only Get This Way with You	Rick Trevino	Columbia
I'd Rather Ride Around With You	Reba McEntire	MCA Nashville
If She Don't Love You	Buffalo Club	Rising Tide
If You Love Somebody	Kevin Sharp	148
I'm So Happy I Can't Stop Cryin'	Toby Keith	Mercury
Imagine That	Diamond Rio	Arista Nashville
In Another's Eyes	Trisha Yearwood	MCA Nashville
Is That a Tear	Tracy Lawrence	Atlantic
It's a Little Too Late	Mark Chesnutt	Decca
It's Your Love	Tim McGraw w. Faith Hill	Curb
Just to See You Smile	Tim McGraw	Curb
Land of the Living	Pam Tillis	Arista Nashville
Let It Rain	Mark Chesnutt	Decca
Let Me into Your Heart	Mary Chapin Carpenter	Columbia
Light in Your Eyes, The	Leann Rimes	Curb
Little Bitty	Alan Jackson	Arista Nashville
Little More Love, A	Vince Gill	MCA Nashville

Little Things	Tanya Tucker	Capitol Nashville
Longneck Bottle	Garth Brooks	Capitol
Love Gets Me Every Time	Shania Twain	Mercury
Love Is the Right Place	Bryan White	Asylum
Love of My Life	Sammy Kershaw	Mercury
Loved Too Much	Ty Herndon	Epic
Man This Lonely, A	Brooks and Dunn	Arista Nashville
Maybe We Should Just Sleep on It Tonight	Tim McGraw	Curb
Me Too	Toby Keith	Mercury
No Thinkin' Thing	Trace Adkins	Capitol Nashville
Nobody Knows	Kevin Sharp	148
On the Side of Angels	Leann Rimes	Curb
On the Verge	Collin Raye	Epic
One Night at a Time	George Strait	MCA Nashville
One Way Ticket	Leann Rimes	Curb
Places I've Never Been	Mark Wills	Mercury
Please	The Kinleys	Epic
Pretty Little Adriana	Vince Gill	MCA Nashville
Rest of Mine, The	Trace Adkins	Capitol Nashville
Rumor Has It	Clay Walker	Giant
Running Out of Reasons to Run	Rick Trevino	Columbia
Sad Lookin' Moon	Alabama	RCA
Shake, The	Neil McCoy	Atlantic
She Drew a Broken Heart	Patty Loveless	Epic
She's Got It All	Kenny Chesney	BNA
She's Sure Takin' it Well	Kevin Sharp	148
She's Takin' a Shine	John Berry	Capitol Nashville
Shut Up and Drive	Chely Wright	MCA Nashville
Sittin' on Go	Bryan White	Asylum
Six Days on the Road	Sawyer Brown	Curb
Something That We Do	Clint Black	RCA
Thank God for Believers	Mark Chesnutt	Decca
That Ol' Wind	Garth Brooks	Capitol Nashville
That's Another Song	Bryan White	Asylum
That's How a Cowgirl Says Goodbye	Tracy Lawrence	Atlantic
There Goes	Alan Jackson	Arista Nashville
This Night Won't Last Forever	Sawyer Brown	Curb
Today My World Slipped Away	George Strait	MCA Nashville
Trouble with the Truth, The	Patty Loveless	Epic
Unchained Melody	Leann Rimes	Curb
Watch This	Clay Walker	Giant
We Danced Away	Deana Carter	Capitol Nashville
We Were in Love	Toby Keith	Mercury
What If It's You	Reba McEntire	MCA Nashville
What The Heart Wants	Collin Raye	Epic
Whatever Comes First	Sons of the Desert	Epic
When I Close My Eyes	Kenny Chesney	BNA
When Love Starts Talkin'	Wynonna	Curb
Where Corn Don't Grow	Travis Tritt	Warner Bros.

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Who's Cheatin' Who	Alan Jackson	Arista Nashville
Why Would I Say Goodbye	Brooks and Dunn	Arista Nashville
You and You Alone	Vince Gill	MCA Nashville
You Don't Seem to Miss Me	Patty Loveless	Epic
You Walked In	Lonestar	BNA

1996 Hot 100 Titles

Title	Artist	Label
1979	Smashing Pumpkins	Virgin
1,2,3,4 (Sumpin' New)	Coolio	Tommy Boy
All the Things (Your Man Won't Do)	Joe	Island
Always Be My Baby	Mariah Carey	Columbia
Anything	3T	MJJ
As I Lay Me Down	Sophie B. Hawkins	Columbia
Back for Good	Take That	Arista
Be My Lover	La Bouche	RCA
Beautiful Life	Ace of Base	Arista
Because You Loved Me	Celine Dion	550 Music
Before You Walked Out of My Life	Monica	Rowdy
Breakfast at Tiffany's	Deep Blue Something	RainMaker
Bullet With Butterfly Wings	Smashing Pumpkins	Virgin
California Love	2Pac w. K C . JoJo	Death Row
Change the World	Eric Clapton	Reprise
Closer to Free	The Bodeans	Slash
C'mon N' Ride It (The Train)	Quad City DJ's	QuadraSound BigBeat
Count on Me	Whitney Houston	Arista
Counting Blue Cars	Dishwalla	A&M
Diggin' on You	TLC	LaFace
Doin' It	LL Cool J	Def Jam
Don't Cry	Seal	ZTT
Down Low	R Kelly	Jive
Earth, the Sun, the Rain, The	Color Me Badd	Giant
Elevators	ATLiens	LaFace
Exhale (Shoop Shoop)	Whitney Houston	Arista
Fantasy	Mariah Carey	Columbia
Fastlove	George Michael	Dream Works
Feels So Good (Show Me Your Love)	Lina Santiago	K-Tel
Gangsta's Paradise	Coolio	MCA Soundtracks
Get Money	Junior M a f i a	Undeas Big Beat
Give Me One Reason	Tracy Chapman	Electra
Hay	Crucial Conflict	Pallas
Hey Lover	LL Cool J	Def Jam
Hit Me Off	New Edition	MCA
Hook	Blues Traveler	A&M
I Can't Sleep Baby (If I)	R Kelly	Jive
I Got Id	Pearl Jam	Epic
I Like	Montell Jordan	Def Jam Mercury

I Love You Always Forever	Donna Lewis	Atlantic
I Want to Come Over	Melissa Etheridge	Island
I Will Survive	Chantay Savage	RCA
If It Makes You Happy	Sheryl Crow	A&M
If Your Girl Only Knew	Aaliyah	Blackground
Insensitive	Jann Arden	A&M
Ironic	Alanis Morissette	Maverick
It's All Coming Back to Me Now	Celine Dion	550 Music
Jealousy	Natalie Merchant	Elektra
Jesus to a Child	George Michael	DreamWorks
Just a Girl	No Doubt	Trauma
Keep on Keepin' on	MC Lyte	Flavor Unit EastWest
Key West Intermezzo (I Saw You First)	John Mellencamp	Mercury
Kissin' You	Total	Bad Boy
Lady	D'Angelo	EMI
Last Night	Az Yet	LaFace
Let It Flow	Toni Braxton	LaFace
Let's Make a Night to Remember	Bryan Adams	A&M
Loungin'	LL Cool J	Def Jam
Macarena	Los Del Rio	Ariolo
Missing	Everything but the Girl	Atlantic
Missing You	Brandy	Arista
Mouth	Merril Bainbridge	Universal
My Boo	Ghost Town DJ's	So So Def
Name	Goo Goo Dolls	Warner Bros.
No Diggity	Blackstreet	Interscope
No One Else	Total	Bad Boy
Nobody	Keith Sweat	Elektra
Nobody Knows	Tony Rich Project	LaFace
Old Man and Me	Hootie and the Blowfish	Atlantic
One of Us	Joan Osborne	Blue Gorilla
One Sweet Day	Mariah Carey	Columbia
Only Wanna Be With You	Hootie and the Blowfish	Atlantic
Only You	112 and Notorious B.I.G.	Bad Boy
Please Don't Go	Immature	MCA
Po Pimp	Do or Die	Rap-A-Lot
Pony	Ginuwine	550 Music
Roll to Me	Del Amitri	A&M
Runaway	Janet Jackson	A&M
Set U Free	Planet Soul	Strictly Rhythm
Sittin' up in My Room	Brandy	Arista
Someday	All-4-One	Disney Duplicate Numbers
Soon As I Get Home	Faith Evans	Bad Boy
Sweet Dreams	La Bouche	RCA
Tell Me	Groove Theory	Epic
Tha Crossroads	Bone Thugs-N-Harmony	Ruthless
That Girl	Maxi Priest	Virgin
They Don't Care About Us	Michael Jackson	Sony Music
Thin Line Between Love and Hate, A	H-Town	Warner Bros.
This Is Your Night	Amber	Tommy Boy

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Till I Hear It from You	Gin Blossoms	A&M
Time	Hootie and the Blowfish	Atlantic
Tonight's tha Night	Kris Kross	Ruffhouse
Touch Me, Tease Me	Case w/ Foxxy Brown	Spoiled Rotten Def Jam
Tucker's Town	Hootie and the Blowfish	Atlantic
Twisted	Keith Sweat	Elektra
Unbreak My Heart	Toni Braxton	LaFace
Until It Sleeps	Metallica	Elektra
Use Your Heart	SWV	RCA
Where Do You Go	No Mercy	Arista
Who Can I Run to	Xscape	Sony Music
Who Do You Love	Deborah Cox	Arista
Who Will Save Your Soul	Jewel	Atlantic
Why I Love You So Much	Monica	Rowdy
Wonder	Natalie Merchant	Elektra
Wonderwall	Oasis	Epic
Woo-hah Got You All in Check	Busta Rhymes	Elektra
World as I Know, The	Collective Soul	Atlantic
You Oughta Know	Alanis Morissette	Maverick
You Remind Me of Something	R Kelly	Jive
You'll See	Madonna	Maverick
You're the One	SWV	RCA

1997 Hot 100 Titles

Title	Artist	Label
2 Become 1	Spice Girls	Virgin
4 Seasons of Loneliness	Boyz II Men	Motown
All By Myself	Celine Dion	550 Music
All Cried Out	Allure	Track Masters Crave
All for You	Sister Hazel	Universal
Barbie Girl	Aqua	MCA
Barely Breathing	Duncan Sheik	Atlantic
Big Daddy	Heavy D	Uptown Universal
Bitch	Meredith Brooks	Capitol
Building a Mystery	Sarah McLachlan	Arista
Butta Love	Next	Arista
Butterfly Kisses	Raybon Brothers	MCA Nashville
C U When U Get There	Coolio	Tommy Boy
Candle in the Wind '97	Elton John	Rocket A&M
Can't Nobody Hold Me Down	Puff Daddy	BadBoy Arista
Change the World	Eric Clapton	Reprise
Coco Jamboo	Mr. President	Warner Bros
Cold Rock a Party	MC Lyte	East West EEG
Cupid	112	Bad Boy Arista
Da' Dip	Freak Nasty	Hard Hood Power Triad
Discoteque	U2	Island
Do You know (What It Takes)	Robyn	RCA

Don't Cry for Me Argentina	Madonna	Warner Bros
Don't Let Go (Love)	En Vogue	East West/EEG
Don't Wanna Be a Player	Joe	Jive
ESPN Jock Jam	Various Artists	Tommy Boy
Every Day Is a Winding Road	Sheryl Crow	A&M
Every Time I Close My Eyes	Babyface	Epic
Fly Like an Eagle	Seal	ZTT/Warner Sunset/Atlantic
Foolish Games	Jewel	Atlantic
For You I Will	Monica	Rowdy/Warner Sunset/ Atlantic
Free to Decide	Cranberries	Island
Freshmen, The	Verve Pipe	RCA
G.h.e.t.t.o.u.t.	Changing Faces	Big Beat/Atlantic
Get It Together	702	Biv 10/Motown
Go the Distance	Michael Bolton	Columbia
Gotham City	R Kelly	Jive
Hard to Say I'm Sorry	Az Yet	LaFace/Arista
Honey	Mariah Carey	Columbia
How Do I Live	Leann Rimes	Curb
Hypnotize	Notorious B.I.G.	Bad Boy/Arista
I Believe I Can Fly	R Kelly	Warner/Sunset/Atlantic/ Jive
I Believe in You and Me	Whitney Houston	Arista
I Belong to You (Every Time I See Your Face)	Rome	Grand Jury/RCA
I Don't Want to	Toni Braxton	LaFace/Arista
I Don't Want to Wait	Paula Cole	Imago/Warner Bros
I Finally Found Someone	Barbra Streisand	Columbia
I Like It (Like That)	Blackout All-Stars	Columbia
I Love Me Some Him	Toni Braxton	LaFace/Arista
I Love You Always Forever	Donna Lewis	Atlantic
I Miss My Homies	Master P	Priority
I Shot the Sheriff	Warren G	G-Funk/Def Jam/ Mercury
I Want You	Savage Garden	Columbia
If It Makes You Happy	Sheryl Crow	A&M
I'll Be	Foxxy Brown	Violator/Def Jam/ Mercury
I'll Be Missing You	Puff Daddy	Bad Boy/Arista
I'm Still in Love with You	New Edition	MCA
In My Bed	Dru Hill	Island
Invisible Man	98 degrees	Motown
It's All Coming Back to Me Now	Celine Dion	550 Music
It's Your Love	Tim McGraw	Curb
Ladies Night	Lil' Kim	Undeas/Atlantic/ Tommy Boy
Last Night	Az Yet	LaFace/Arista
Let It Flow	Toni Braxton	LaFace/Arista
Let It Go	Ray J	East West/EEG
Let Me Clear My Throat	DJ Kool	CLR/American/Warner
Look into My Eyes	Bone Thugs-N-Harmony	Ruthless/Relativity

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Macarena	Los Del Rio	RCA
Mmmbop	Hanson	Mercury
Mo Money Mo Problems	Notorious B I G	Bad Boy/Arista
Mouth	Merril Bainbridge	Universal
My Baby Daddy	B-Rock and the Bizz	Tony Mercedes/ LaFace/ Arista
My Love Is the Shh!	Something for the People	Warner Bros.
Naked Eye	Luscious Jackson	Grand Royal Capitol
Never Make a Promise	Dru Hill	Island
No Diggity	Blackstreet	Interscope
No Time	Lil' Kim	Undeas/Big Beat/Atlantic
Nobody	Keith Sweat	Elektra/EEG
On and on	Erykah Badu	Kedar/Universal
One I Gave My Heart to, The	Aaliyah	Blackground/Atlantic
One More Time	Real McCoy	Arista
Ooh Aah . . . Just a Little Bit	Gina G	Eternal/Warner Bros.
Pony	Genuwine	550 Music
Quit Playing Games (With My Heart)	Backstreet Boys	Jive
Return of the Mack	Mark Morrison	Atlantic
Say You'll Be There	Spice Girls	Virgin
Secret Garden	Bruce Springsteen	Columbia
Semi-Charmed Life	Third Eye Blind	Elektra/EEG
Smile	Scarface	Rap-A-Lot/Noo Trybe/ Virgin
Someone	SWV w/ Puff Daddy/ Mase	RCA
Something About the Way You Look Tonight	Elton John	Rocket/A&M
Sunny Came Home	Shawn Colvin	Columbia
Tubthumping	Chumbawamba	Republic/Universal
Twisted	Keith Sweat	Elektra/EEG
Unbreak My Heart	Toni Braxton	LaFace/Arista
Up Jumps Da' Boogie	Timbaland and Magoo	Blackground/Atlantic
Wannabe	Spice Girls	Virgin
What About Us	Total	LaFace/Arista
What Kind of A Man Would I Be	Mint Condition	A&M
What's on Tonight	Montell Jordan	Def Jam/Mercury
When You Love a Woman	Journey	Columbia
When You're Gone	Cranberries	Island
Where Do You Go	No Mercy	Arista
Where Have All the Cowboys Gone	Paula Cole	Imago/Warner Bros.
You Make Me Wanna	Usher	LaFace/Arista
You Must Love Me	Madonna	Warner Bros.
You Should Be Mine (Don't Waste Your Time)	Brian McKnight	Mercury
You Were Meant for Me	Jewel	Atlantic
Your Woman	White Town	Brilliant/Chrysalis/Virgin
You're Makin' Me High	Toni Braxton	LaFace/Arista

1996 Heavy Metal Titles

Title	Artist	Label
Abducted	Hypocrisy	Nuclear Blast Relapse
Abraxas Annihilation	Integrity	Victory
Again	Alice in Chains	Columbia
Ain't My Bitch	Metallica	Elektra EEG
Away	Toadies	Interscope
Ballbreaker	AC DC	East West EEG
Beautiful People, The	Marilyn Manson	Nothing Interscope
Big Chair	Reacharound	Trauma Interscope
Bit, The	The Melvins	Mammoth Atlantic
Black Hill Sanitarium	King Diamond	Metal Blade
Blackdevil	Danzig	Hollywood
Blur the Technicolor	White Zombie	Geffen
Brainchild	Bloodlet	Victory
Burn You Down to Ashes	Overkill	CMC
Charlie Brown's Parents	Dishwalla	A&M
Comedown	Bush	Trauma Interscope
Controller	Prong	East West EEG
Cover You in Oil	AC DC	East West EEG
Crush	Pro Pain	Energy
Cry of Mankind, The	My Dying Bride	Mayhem Fierce
Cup of Tea	Verve Pipe	RCA
Demanufacture	Fear Factory	Roadrunner
Demonstrating My Style	Madball	Roadrunner
Devoured by Vermin	Cannibal Corpse	Metal Blade
Diatribes	Napalm Death	Earecho
Dogma	KMFDM	Wax-Trax! TVT
Doom Patrol	Deadguy	Victory
Dopestick	Eyehategod	Century Media
Download (I Will)	Expanding Man	Sony Music
Drive Boy, Shooting	Geezer	TVT
Drown	Son Volt	Warner Bros
Drowning in a Daydream	Corrosion Of Conformity	Columbia-CRG
Elegy	Amorphis	Relapse
Eyes Shut Tight	Downset	Mercury
Falcon Has Landed, The	Fu Manchu	Mammoth
Feel the Rage	Galactic Cowboys	Metal Blade
Filth Pig	Ministry	Warner Bros
Gomorrah's Season Ends	Earth Crisis	Victory
Good Friday	Black Crowes	Sony Music
Gray Race, The	Bad Religion	Atlantic
Great Southern Trendkill, The	Pantera	East West-EEG
Guilty	Gravity Kills	TVT
Hands of Reason	Paradise Lost	Relativity
Hang Time	Kilgore Smudge	Unsound-WB
Harvey Korman Is Gay	A*** C***	Earache
Haunted	Type O Negative	Roadrunner
Heal	Sacred Reich	Metal Blade
Hero of the Day	Metallica	Elektra-EEG

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Humans Being	Van Halen	Warner Sunset WB
I'm Your Boogieman	White Zombie	Hollywood
Insect	VoiVoid	Mausoleum
Into the Unknown	Mercyful Fate	Metal Blade
Kingdom Come	Godflesh	Earache
Leave Me Alone	Jerry Cantrell	Work
Lie on Lie	Chalk Farm	Columbia
Long Day	Matchbox 20	Lava/Atlantic
Long Way Down	Goo Goo Dolls	Metal Blade/WB
Unknown	Massacra	Dwell
Master Killer	Merauder	Century Media
Me Wise Magic	Van Halen	Warner Bros
More Human Than Human	Biohazard	Warner Bros
My My	7 Mary 3	Mammoth/Atlantic
Nailed to Gold	Immolation	Metal Blade
Name	Goo Goo Dolls	Metal Blade/WB
No Eden	Only Living Witness	Century Media
Odyssey Of the Mind	Die Krupps	Cleopatra
One More Astronaut	I Mother Earth	Capitol
Open Up Your Eyes	Tonic	Polydor A&M
Over Now	Alice in Chains	Columbia
Parole	Piston	Fierce-FLG
People of the Sun	Rage Against the Machine	Epic
Pigwalk	Stuck Mojo	Century Media
Plugged in (Abuser Friendly)	Headcrash	Discovery
Process	Skinny Puppy	American
Punch Drunk	Far	Immortal-Epic
Pure Massacre	Silverchair	Epic
Rain	Samael	Century Media
Retribution-Storm of the Lightsbane	Dissection	Nuclear Blast
Roots Bloody Roots	Sepultura	Roadrunner
Ruin & Misery	Moonspell	Century Media
Scars	Overdose	Fierce FLG
See You on the Other Side	Ozzy Osbourne	Epic
She Said	Skrew	Metal Blade
Skin & Bones	The Hazies	EMI
Slaughter of the Soul	At The Gates	Earache
Suffer	Vision Of Disorder	Supersoul Roadrunner
Sweet Dreams (Are Made of These)	Marilyn Manson	Nothing-Interscope
Teknowhore	Bile	Energy
Test for Echo	Rush	Atlantic
Third Eye	Tool	Zoo
Through Silver in Blood	Neurosis	Relapse
Tomorrow Belongs to Nobody	Carcass	Earache
Tragic	Orange 9mm	Atlantic
Plastic Green Head	Trouble	Century Media/Caroline
Two of Me	Grave	Century Media
Ugly	Life of Agony	Roadrunner
Underachiever	Pitch Shifter	Earache
Until It Sleeps	Metallica	Elektra EEG

Vanishing Cream	Hunger	Universal
Violent Pacification	Slayer	American
Water's Edge	7 Mary 3	Mammoth Atlantic
Way Down	Cote	Atlantic
Where the River Flows	Collective Soul	Atlantic
Wicked	Korn	Immortal-Epic
Wire	Nixons	MCA
Work It out	Def Leppard	Mercury

1997 Heavy Metal Titles

Title	Artist	Label
Dirty Eyes	AC DC	East West EEG
Accident of Birth	Bruce Dickinson	CMC International
Afraid	Motley Crue	Elektra EEG
Almost Honest	Megadeth	Capitol
American Psycho	Misfits	Geffen
Angel	Stir	Aware-Capitol
Anybody Seen My Baby	Rolling Stones	Virgin
Back on Earth	Ozzy Osbourne	Epic
Baton Rouge	Nixons	MCA
Birth in Regress	Napalm Death	Earache
Blame	Collective Soul	Atlantic
Built to Last	Sick of It All	East West-EEG
By the Light	Obituary	Roadrunner
Caboose	Snapcase	Victory
Carnal Voyage	Oppressor	MIA
Carolina Blues	Blues Traveler	A&M
Casual Affair	Tonic	Polydor A&M
Cold Contagious	Bush	Trauma Interscope
Crack the Liar's Smile	Drain Sth	The Enclave
Demonic Refusal	Testament	Mayhem Fierce
Diet Aftertaste	Helmut	Interscope
Different Kind of War	November 17	Slipdise
Don't Wanna Be Here	Cool for August	Warner Bros
Dusk and Here Embrace	Cradle Of Filth	Mayhem Fierce
Element	Vision Of Disorder	Supersoul Roadrunner
Enema	Tool	Zoo Freeworld
Episode 666	In Flames	Nuclear Blast America
Fall, The	Nixons	MCA
Falling in Love (Is Hard on the Knees)	Aerosmith	Columbia
Fifteen Stories (Live Through This)	Mighty Joe Plum	Atlantic
Final Step	Flotsam and Jetsam	Metal Blade
Fires of Sorrow	Crisis	Metal Blade
Freak	Silverchair	Epic
Get a Life	Queensryche	EMI
Going to Panic	Handsome	Epic
H	Tool	Zoo Freeworld

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Hacked Up for Barbecue	Mortician	Relapse
Have You Seen Mary	Sponge	Columbia
Hell Is Where the Heart Is	Edge of Sanity	Black Mark (North America)
Hero of the Day	Metallica	Elektra EEG
High	Jimmy's Chicken Shack	Rocket A&M
Hole in My Soul	Aerosmith	Columbia
Hope in a Hopeless World	Widespread Panic	Capricorn Mercury
I Can't Hide	Pantera	East-West EEG
I Choose	Offspring	Columbia
II	Fates Warning	Metal Blade
Jenny Says	Cowboy Mouth	MCA
Jungle, The	Kiss	Mercury
*Kill F*** Die*	W A S P	Castle
King Nothing	Metallica	Elektra EEG
Last Cup of Sorrow	Faith No More	Slash/Reprise
Lie to Me	Johnny Lang	A&M
Like Gods of the Sun	My Dying Bride	Mayhem Fierce
Little White Lie	Sammy Hagar	MCA
Locked and Loaded	Jackyl	Epic
Long Day	Matchbox 20	Lava/Atlantic
Looking For	Stir	Aware Capitol
Magnolia	Screamin' Cheetah Wheelies	Capricorn/Mercury
Man in the Suitcase	Geezer	TVT
Mann's Chinese	Naked	BMG Red A N T
Marching to Mars	Sammy Hagar	MCA
Medicine (Baby Come Back)	Orbit	A&M
Mega'' Kung Fu Radio	Powerman 5000	DreamWorks
Mental Melt Down	Stuck Mojo	Century Media
Misanthropic	Dismember	Nuclear Blast America
My Generation	Bile	Energy
My Mind Is Dangerous	Life Of Agony	Roadrunner
My Own Prison	Creed	Wind-Up
No Place to Hide	Korn	Epic
Nobody Loves Me	Limp Bizkit	Flip Interscope
Open Up Your Eyes	Tonic	Polydor A&M
Organized	Powerman 5000	BMG Red A N T
Outcast	Kreator	F A D
Paint It Black	Glenn Tipton	Atlantic
Penguin	GWAR	Metal Blade
Pink	Aerosmith	Columbia
Reborn in Flames	Vader	Conquest
Reconstricted	Fueled	Energy
Resignation Superman	Big Head Todd & the Monsters	Revolution
Revenge of the Zombie	Six Feet Under	Metal Blade
Rhinosaur	Soundgarden	A&M
Roots Bloody Roots	Sepultura	Roadruner
Shake Hands with Beef	Primus	Interscope
Shame	Rollins Band	DreamWorks
Siamese Screams	Broken Hope	Metal Blade

Sickness	Downset	Mercury
Sign of the Times	Queensryche	EMI
Slaves and Masters	Monstrosity	Conquest
Slow Ride	Kenny Shepherd Band	Revolution
Spawn	Silverchair	Immortal Epic
Stick Up Kid	Will Haven	Crisis Revolution
Stoopid	Snot	Geffen
Struck a Nerve	Machine Head	Roadrunner
Summer Romance (Anti-Gravity Love Song)	Incubus	Epic Sony Music
Technology is Gay	A*** C***	Earache
The Night Masquerade	Dimmu Borgir	Nuclear Blast America
The Rip n' Tear	Overkill	CMC International
Trust	Megadeth	Capitol
Tumble in the Rough	Stone Temple Pilots	Atlantic
United States of Narcolepsy	El Depa	Conscience-Never
Villains	Verve Pipe	RCA
Waiting	Strife	Victory
Welcome	Outhouse	Mercury
Wiseblood	Corrosion of Conformity	CRG
You	Queensryche	EMI
*You're F***in' with BC*	Body Count	Virgin

1996 Rap Titles

Title	Artist	Label
1,2,3,4 (Sumpin' New)	Coolio	Tommy Boy
5 O'Clock	Non Chalant	MCA
Ain't No Nigga	Jay-Z	Freeze
Ain't No Playa (Playaz Shit)	Rappin 4-Tay	Chrysalis
All I See	A+	Kedar
Anything Goes	Ras Kass	Priority
ATLiens	Outkast	LaFace
Bizness, The	De La Soul	Tommy Boy
Boom Biddy Bye Bye	Cypress Hill	Ruffhouse
Bow Down	Westside Connection	Lench Mob
Broken Language	Smoothe Da Hustla w/ Trigga tha Gambler	Profile
California Love	2Pac w/ K C , JoJo	Death Row
Can You Feel Me	Dru Down	Relativity
Can't Knock the Hustle	Jay-Z w/ Mary J. Blige	Freeze
Cell Therapy	Goodie Mob	LaFace
Clones	The Roots	DGC
C'mon Ride It (The Train)	Quad City DJ's	QuadraSound
Cold Rock a Party	Mc Lyte	East West
Cold World	The Genius GZA w/ Inspectah Deck (AKA Rollie Fingers)	Geffen
Crossroads, Tha	Bone Thugs-N-Harmony	Ruthless
Da' Dip	Freak Nasty	Hard Hood

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Danger	Blahzay Blahzay	Fader
Dead n' Gone (Battle Version)	M.O.P.	Relativity
Dirty South	Goodie Mob	LaFace
Doin' It	LL Cool J	Def Jam
Drop/Runnin'	The Pharcyde	Delicious Vinyl
East 1999	Bone Thugs-N-Harmony	Ruthless
Elevators (Me and You)	Outkast	LaFace
Fades 'Em All	Jamal	Rowdy
Fast Life	Kool G Rap with Nas	Cold Chillin'
Firewater Envy	Fat Joe w/ Raekwon, Punisher	Violator
Foundation	Xzibit	Loud
Front Lines (Hell on Earth)	Mobb Deep	Loud
Fugee-la	Fugees	Ruffhouse
Funkorama	Redman	Interscope
Gangsta's Paradise	Coolio	MCA Soundtracks
Get Money	Junior M.a.f.i.a.	Undeas
Get Ready/Here It Comes	Southsyde B.O.I.Z.	LaFace
Gettin' It	Too $hort w/ Parliament/Funkadelic	Dangerous
Goin' up Yonder	MC Hammer	Giant
Hang 'Em High	Sadat X w/ DV Alias Christ	Loud
Hay	Crucial Conflict	Pallas
Hey Lover	LL Cool J	Def Jam
Hoop in Yo Face	69 Boyz w/ Quad City DJ's	Flavor unit
Hurricane	The Click	Sick Wid' It
I Confess	Bahamadia	Chrysalis
I Must Stand	Ice T	Priority
I Need You Tonight	Junior M.a.f.i.a. w/ Aaliyah	Undeas
If Heads Only Knew	Heather B	Pendulum
If I Ruled the World	Nas with Lauryn Hill	Columbia
Illegal Life	Capone-N-Noreaga w/ Havoc, Khadafi	Penalty
Incarcerated Scarfaces	Raekwon the Chef	Loud
It's a Party	Busta Rhymes	Elektra
It's All the Way Live (Now)	Coolio	Tommy Boy
Itzsoweezee	De La Soul	Tommy Boy
Jeeps, Lex Coups, Bimaz and Benz	Lost Boyz	Universal
Just Tah Let U Know	Eazy-E	Ruthless
Keep It Real	Jamal	Rowdy
Keep on Keepin' on	MC Lyte	Flavor Unit
Leflah Leflour Eshkoshka	Helter Skelter w/ Originoo Gun Clapazz	Duck Down
Let Me Clear My Throat	DJ Kool	C.L.R.
Let's Play House	Tha Dogg Pound w/ Michel'le, Nate Dogg	Death Row
Let's Ride	Richie Rich	Oakland Hills 41510
Lil' Some'em Some'em, A	Rappin 4-Tay	Chrysalis
Live and Die for Hip Hop	Kris Kross	Ruffhouse
Loungin'	LL Cool J	Def Jam
Luchini (This Is It)	Camp Lo	Profile
Lump Lump, The	Sadat X	Loud

Microphone Master	Das EFX	East West
Mr. Ice Cream Man	Master P	No Limit
Music Makes Me High	Lost Boyz	Universal
No Fear	Originoo Gun Clappas	Duck Down
No More Tears	Master P	No Limit
No Time	Lil' Kim w/ Puff Daddy	Undeas
Nothin' But the Cavi Hit	Mack 10 & Tha Dogg Pound	Buzz Tone
Operation Lockdown	Heltah Skeltah	Duck Down
Paparazzi	Xzibit	Loud
Physical Funk	Domino	Outburst
Po Pimp	Do or Die w/ Tung Twista, Johnny P	Rap-A-Lot
Renee	Lost Boyz	Island
Rhyme, The	Keith Murray	Jive
Riddler, The	Method Man	Atlantic
Ridin' Low	L.A.D	Hollywood
Rugged-N-Raw	PMD	Relativity
Runnin'	2Pac, Notorious B.I	Mergela
Scandalous	The Click	Stick Wid' It
Shadowboxin'	The Genius (Maximillion) w/ Method Man (Johnny Blaze)	Geffen
Shake a Lil' Somethin'	2 Live Crew	Lil' Joe
Sittin' on Top of the World	Da Brat	So So Def
So Fly	Domino	Outburst
Soul Food	Goodie Mob	LaFace
Space Jam	Quad City DJ's	Warner Sunset
Street Dreams (Remix)	Nas w/ R Kelly	Columbia
Stressed Out	A Tribe Called Quest	Jive
Suki Suki Now	DJ Trans	Attitude
That's How It Is	Redman w/ K-solo	Def Jam
Therapy	Heltah Skeltah	Duck Down
Throw It Up	Killafornia Organization	Killa Cali
Throw Your Set in the Air	Cypress Hill	Ruffhouse
Tonight's tha Night (Radio Edit)	Kris Kross	Ruffhouse
Too Short	Too Short w/ Parliament Funkadelic	Dangerous
Too Hot	Coolio	Tommy Boy
Tres Delinquentes	Delinquent Habits	PMP
Uknowhowwedu	Bahamadia	Chrysalis
Wake Up	Killarmy w/ Sunz of Man	Wu-Tang
Welcome	Erick Sermon	Def Jam
What They Do	The Roots w/ Raphael Saadiq	DGC
White Horse	Kilo	Ichiban/Wrap
Wings of De Morning	Capleton w/ Method Man	African Star
Woo-hah!! Got You All in Check	Busta Rhymes w/ Ol' Dirty Bastard	Elektra
World is a Ghetto, The	Geto Boys w/ Flaj	Rap-A-Lot
Wu-Wear: The Garment Renaissance	RZA w/ Cappadonna, Method Man	Big Beat
Ya Playin' Yaself	Jeru the Damaja	Payday
Y'all Ain't Ready Yet	Mystikal	Big Boy
You Could Be My Boo	The Almighty RSO w/ Faith	Rap-A-Lot

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	Evans	

1997 Rap Titles

Title	Artist	Label
4,3,2,1	LL Cool J	Def Jam
Ain't Nobody	LL Cool J	Geffen
ATLiens	Outkast	LaFace
Avenues	Refugee Camp All Star	Arista
Backyard Boogie	Mack 10	Priority
Be the Realist	Trapp w/ 2Pac / Notorious B.I.G.	Deff Trapp
Been around the World	Puff Daddy w/ Mase, Notorious B.I.G.	Bad Boy
Big Bad Mama	Foxy Brown	Violator
Big Daddy	Heavy D	Uptown
Bounce Baby Bounce	Fraze	Before Dawn
Bow Down	Westside Connection	Lench Mob
Brain	Jungle Brothers	BMG/V2 Gee Street
Breaks, The	Nad Anuf	Reprise
Bumpin' in Your Trunk	Mad Dog Clique	Crosstown
C U When U Get There	Coolio	Tommy Boy
California Love	2Pac w/ K.C., JoJo	Death Row
Can't Nobody Hold Me Down	Puff Daddy w/ Mase	Bad Boy
Closer	Capone-N-Noreaga	Penalty
Cold Rock a Party	MC Lyte	East West
Crooked Green Papers	Kinfusion	Before Dawn
Da' Dip	Freak Nasty	Hard Hood
Deja Vu	Lord Tariq & Peter Gunz	Codeine
Do G's Get to Go to Heaven	Richie Rich	Oakland Hills 41510
Down for Yours	Nastyboy Klick	NastyBoy
Emotions	Twista	Creator's Way
Far from Yours	O.C. w/ Yvette Michelle	Payday
Feel So Good	Mase	Bad Boy
Feelin' It	Jay-Z	Roc-A-Fella
Foundation	Xzibit	Loud
G.O.D. Part III	Mobb Deep	Loud
Gangstas Make the World Go Round	Westside Connection	Lench Mob
Get It Wet	Twista w/ Ms. Kane	Creator's Way
Get up	Lost Boyz	Universal
Ghetto Love	Da Brat	So So Def
Going Back to Cali	Notorious B.I.G.	Bad Boy
Gonna Let U Know	Lil' Bud & Tizone	Island
Hey AZ	AZ The Visualiza w/ SWV	Noo Trybe
Hip Hop Drunkies	Tha Alkaholiks	Loud
Hip Hopera	Bounty Killers	Blunt
Hypnotize	Notorious B.I.G.	Bad Boy

I Always Feel Like (Somebody's Watching Me)	Tru (Master P, Slikk the Shocker, Mia X)	No Limit
I Got Dat Feelin'	DJ Kool	CLR
I Miss My Homies	Master P w/ Pimp C, Silkk the Shocker	No Limit
I Shot the Sheriff	Warren G	G-Funk
I Wonder If Heaven Got a Ghetto	2 Pac	Amaru
If I Could Change	Master P	No Limit
If I Could Teach the World	Bone Thugs-N-Harmony	Ruthless
If You Stay Ready	Suga Free	Sheppard Lane
I'll Be	Foxy Brown	Violator
I'll Be Missing You	Puff Daddy w/ 112, Faith Evans	Bad Boy
I'm Not a Player	Big Punisher	Loud
Imma Rolla	Mr. Money Loc	Loc-N-Up
It's Yourz	Wu Tang Clan	BMG/RCA
Jazzy Belle	Outkast	LaFace
Joint, The	EPMD	Def Jam
Just Another Case	CRU w/ Slick Rick	Violator
Just Because	Shaqueen	Mighty
Just Clownin'	W.C.	Payday
Keep It on the Real	3X Krazy	Noo Trybe
Let Me Clear My Throat	DJ Kool	CLR
Let's Ride	Richie Rich	Oakland Hills 4151C
Listen (Five Minutes)	DFC	Big Beat
Look into My Eyez	Bone Thugs-N-Harmony	Ruthless
Luchini	Camp Lo	Profile
Man Behind the Music	Queen Pen w/ Teddy Riley	Lil' Man
MC, The	KRS one	Jive
Me and My Crazy World	Lost Boyz	Universal
Me or the Papes	Jeru The Damaja	Full Frequency Range
Men of Steel	Shaquille O'Neil	T.W.I.S.M.
Mo' Money Mo' Problems	Notorious B.I.G.	Bad Boy
Mourn You Till I Join You	Naughty by Nature	Tommy Boy
Music Makes Me High (Remix)	Lost Boyz w/ Canibus, Tha Dogg Pound	Universal
My Baby Daddy	B Rock and the Bizz	Tony Mercedes
No Time	Lil' Kim	Undeas
Not Tonight	Lil' Kim	Undeas
Nothin' but the Cavi Hit	Mack 10 & Tha Dogg	Buzz Tone
Off the Books	Beatnuts f/ Cuban Link	Relativity
Phenomenon	LL Cool J	Def Jam
Po Pimp	Do or Die w/ Tung Twista, Johnny P	Rap-A-Lot
Reminding Me (of Sef)	Common	Relativity
Roxanne ('97 Puff Daddy Mix)	Puff Daddy f/ Sting	A&M
Runnin'	2 Pac and Notorious B.I.G.	Mergela
Sho' Nuff	Tela w/ Eight ball & MJG	Suave House
Showdown	E-A-Ski	Relativity
Sittin' on Top of the World	Da Brat	So So Def
Smile	Scarface w/ 2Pac, Jonny P	Rap-A-Lot
Smokin' Me Out	Warren G w/ Ron Isley	G-Funk

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Somebody Else	Hurricane G	H.O.L.A
Space Jam	Quad City DJ's	Warner Bros.
Step into a World	KRS one	Jive
Stop the Gunfight	Trapp w/ 2Pac and Notorious B.I.G.	Deff Trapp
Street Dreams	Nas	Columbia
Stressed out	A Tribe Called Quest w/ Faith Evans	Jive
Suki Suki Now	DJ Trans	Attitude
Sunshine	Jay-Z w/ Babyface, Foxy Brown	Roc-A-Fella
Swing My Way	KP & Envyi	East West
T.O.N.Y.	Capone-N-Noreaga	Penalty
Take It to the Streets	Rampage the Last Boy Scout	Violator
Talkin' Bout Bank	Whoridas	Southpaw
Tha Hop	Kinsu	Blunt
That's How It Is	Redman f/ K-solo	Def Jam
That's Right	DJ Taz w/ Neka, Raheem the Dream	Success Breakaway**
Theme (It's Just a Party), The	Tracey Lee	ByStorm
Things'll Never Change	E-40	Sick Wid' It
Up Jumps Da Boogie (Remix)	Timbaland and Magoo w/ Missy	Blackground
We Tryin' to Stay Alive	Wyclef Jean w/ John Forte, Prazwell (Dirty Cash)	Ruffhouse
What I Need	Craig Mack	Street Life
What They Do	The Roots w/ Raphael Saadiq	DGC
Whateva Man	Redman w/ Erick Sermon	Def Jam
What's Love Got to Do With It	Warren G	BMG
Who You Wit	Jay-Z	Qwest
Wu-Renegades	Killarmy	Wu-Tang
Yardcore	Born Jamericans	Delicious Vinyl
You Could Be My Boo	The Almighty RSO w/ Faith Evans	Rap-A-Lot
You Know My Steez	GangStarr	Noo Trybe

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